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THE



ERA

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WEDNESDAY, NOVEMBER 7, 1917.

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APPLICATIONS for Positions on the
FRONT PAGE should be addressed
to the Advertisement Manager.

THE THEATREGOERS' GUIDE.

List of West End Theatres open, with
address, phone number, current attraction,
and time of starting the performance.

ADELPHI (Strand).—"The Boy," 8.
Wed., Sat., 2. Gerr. 2645.

APOLLO (Shaftesbury-avenue).—"In
side the Lines," 8.15. Mon., Wed., Sat.,
2.30. Gerr. 3245.

COMEDY (Panton-street).—"Bubbly,"
8.15. Mon., Fri., Sat., 2.15. Gerr. 3724.

CRITERION (Piccadilly-circus).—"A
Little Bit of Fluff," 8.30. Wed., Thurs.,
Sat., 2.30. Regent 3365 and Gerr. 3844.

IVAN THE TERRIBLE (Strand).—"The
Maid of the Mountains," 8. Tue., Sat., 2.
Gerr. 222.

DRURY LANE (Catherine-st., W.C.).—"
Sir Thomas Beecham's Autumn Season of
Grand Opera in English.—"Tosca," Wed.
mat., 2.15; "Il Seraglio," Wed. evening, 8;
Tristan and Isolde, Thursday, 7.30;
Ivan the Terrible, Friday 8; Samson
and Delilah, Sat. mat., 2.15; Madame
Butterfly, Sat. evening, 8. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane).—"
The Thirteenth Chair," 8.30. Wed.,
Thurs., Sat., 2.30. Gerr. 314.

GAITY (Strand).—"Theodore and
Co.," 8. Wed., Sat., 2. Gerr. 2750.

GARRICK (Charing Cross-road).—"
The Saving Grace," 8.30 (Monday ex-
cepted). Tues., Thurs., Sat., 2.30. Gerr.
9515.

GLOBE (Shaftesbury-avenue).—"The
Willow Tree," 2.30. Wed., Sat., 8.30. Gerr.
8722.

HAYMARKET (Haymarket).—"General
Post," 2.30. Wed., Thurs., Sat., 8.30. Re-
gent 6330.

HIS MAJESTY'S (Haymarket).—"Chu
Chin Chow," 8. Wed., Thurs., Sat., 2.15.
Gerr. 1777.

**LONDON PAVILION (Piccadilly-
circus).—"A Kiss or Two,"** 8.30. Mon.,
Thurs., Sat., 8.30. Gerr. 3386.

LYCEUM (Wellington-street).—"Seven
Days' Leave," 7.45. Wed., Thurs., Sat.,
2.30. Gerr. 7617-8.

LYRIC (Shaftesbury-avenue).—"Ro-
mance," 8.15. Wed., Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane).—"Trelawny
of the Wells," 2.30. Thurs., Sat., 8.15.
Regent 466.

OXFORD (Oxford-street).—"The Better
'Ole," 2.30 and 8. Gerr. 3934.

PLAYHOUSE (Charing Cross).—"The
Yellow Ticket," 8.30. Thurs., Sat., 2.30.
Gerr. 3970.

PRINCE OF WALES'S (Coventry-st.).—"
Carmelita," 8.15. Mon., Wed., Sat.,
2.30. Gerr. 7452.

QUEEN'S (Shaftesbury-avenue).—"Brew-
ster's Millions," 8.30. Mon., Wed., Sat.,
2.30. Gerr. 9437.

ROYALTY (Dean-street).—"Bilked,"
2.30. Thurs. and Sat., 8.15. Gerr. 3855.

SAVOY (Savoy-court, Strand, W.C.).—"
The Invisible Foe," 8.30. Wed., Sat.,
2.30. Gerr. 3366.

SHAFTESBURY (Shaftesbury-avenue).—"
Arlotte," 8. Wed., Sat., 2. Gerr. 6666.

ST. JAMES'S (King-street, S.W.).—"
Ghosts," 8.15. Wed., Thurs., Sat., 2.30.
Gerr. 3903.

ST. MARTIN'S (West-street, W.C.).—"
Maud Allan in Symphonic Dances, 3 and 9.
Gerr. 1443.

STRAND (Aldwych).—"Wild Heather,"
8.30. Wed., Sat., 2.30. Gerr. 3530.

VAUDEVILLE (Strand).—"Cheep,"
8.15; Tues., Thursday, Sat., 2.15. Gerr.
3815.

WYNDHAM'S (Charing Cross-road).—"
Dear Brutus," 8.30. Wed., Sat., 2.30.
Regent 3028.

VARIETY THEATRES.
ALHAMBRA (Leicester-square).—"
Round the Map," 8.15. Wed., Thurs.,
Sat., 2.15.

COLISEUM (Charing Cross).—"Ellen
Terry, George Graves, Margaret Cooper,
Clarice Mayne, Hanako, Carmen Hill, &c.,
2.30 and 8. Gerr. 7641.

EMPIRE (Leicester-sq.).—"Topsy
Turvy," 8.30. Tues., Fri., Sat., 2.30. Gerr.
3527.

**LONDON HIPPODROME (Cranbourn-
st.).—"Zig Zag,"** 2.30 and 8.30. Gerr. 650.

PALACE (Shaftesbury-avenue).—"Cash
on Delivery," 8.25. Wed., Sat., 2.15. Gerr.
3834.

PALLADIUM (Argyll-street, W.).—"Little
Tich, Miss Ruth Vincent, Max Darowski,
Lorna and Toots Pounds, Will Evans,
Ernest Hastings, Nora Delany, J. W. Rick-
aby, Masque Clifton and Partner, Decars
and Tomato," 2.30, 6.10 and 9. Gerr. 1004.

FIRST NIGHTS OF THE WEEK.

REVIVAL OF "BREWSTER'S MILLIONS."

A Four-Act Comedy by Byron Ongley and
Winchell Smith, Revived at the Queen's
Theatre on Saturday, Nov. 3.

Monty Brewster Percy Hutchinson
Joseph McCloud Bryan Powley
Frank Bragdon Ernest Graham
Charlie Harrison Keith Kenneth
Archie Golding Sebastian Smith
Tommy Smith Gay Vivian
Colonel Drew Marshall Sheppard
Horace Pettigill G. Salver
Mr. Grant Arthur Cullin
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Miss Janice Armstrong

Katherine Carew
Miss Barbara Drew Rita Otway
Trizie Clayton Lillian Constance
Miss Boynton Elsie Stranack
Miss Gray Elsie Stranack
Revived for the 11th time, "Brewster's
Millions," once again presented by the
indefatigable Mr. Percy Hutchinson, on this
occasion at the Queen's Theatre, last
Saturday afternoon, evoked nearly as much
laughter and applause as it did when
Mr. Gerald du Maurier played the hard-
working but always ebullient Brewster at
the original production in 1907. The fasci-
nation about this play, by Messrs. Byron
Ongley and Winchell Smith—which as a
play is wildly improbable and revolves
entirely around one character, the others
acting as more than usually effort-
sighted stage puppets—lies in the
glorious way in which money is splashed
about by the hero. Never, even in
filmland, where rich people are al-
ways so terribly rich, does one have the
delightful sensation of helping to spend
unlimited wealth. One sympathises so thor-
oughly with Monty Brewster. Who of us,
blessed with the smallest portion of the
spirit of adventure, would not cheerfully
undertake to spend a quarter of a million
in twelve months if by so doing we should
have that sum quadrupled at the end of
the year? There are so many things that
Monty did not think of: run a newspaper
without advertisements, or a repertory
theatre for the classics played by unknown
players; or start a crusade for the abolition
by pamphlet of comic songs to music
halls. But then, had he done these
things we should not have had the sensa-
tional finish, neither would Monty have
had so much exercise. However, there is
the charm of the play, the fun and ex-
citement that a jolly young fellow, a "regu-
lar sport," gets in the spending of the
stipulated sum in the stipulated time, hin-
dered at every turn by his fond and
foolish friends.

Mr. Percy Hutchinson plays Monty as
though he loved the part, and this in
spite of the fact that he has played it
many hundreds—or should it be thousands?
—of times. He is easy and gay and cheery
and tremendously energetic, and makes us
hope that he will go on making ducks and
drakes of the two millions in the same
engaging manner. Particularly good work
is done by Mr. F. G. Thurstans, who
doubles the part of the butler and the
Frenchman and is excellent in both, while
Mr. Sebastian Smith also plays well as
Archie Golding. Miss Elsie Stranack is
simple and unaffected as the much-tried
heroine, Miss Lillias Earle a charming
blonde as the strong-minded Platist.
Miss Rita Otway makes a sympathetic
and graceful "professional."

MABEL KOOPMAN.

THE MAHARANI OF ARAKAN.
A dramatization, in one act, of a story
by Sir Rabindranath Tagore, was given
on Saturday evening last by the Union of
the East and West at the Ashburton Hall,
Red Lion-square. It is a comedy of re-
conciliation. Amina and Roshnara are
the daughters of Shah Sujia, and escape
when their father is assassinated by a
foreign prince. Amina is brought up by
an old fisherman (in whose hut the scene
is laid) in ignorance of her noble birth,
and Roshnara is rescued by a retainer
at the court, and lives for the day when
they can wreak vengeance upon the son
of their father's murderer, who is reigning
in Amina's stead. Dalia, the young prince
in question, however, has fallen in love
with Amina, whom he thinks is a peasant.
Determining to be loved for himself alone
(a familiar Western dramatic motif), he
woos her as peasant, and there are some
amusing scenes when he takes lessons in
manners from Roshnara. He finally wins
her, however, as the prince, and love
reconciling everything, the two families are
united on the common ground, not of pomp
or sovereignty and pride of race, but of
simple humanity.

The play was acted by a cast which was
in itself a union of East and West. Mr.
K. N. Das Gupta played Dalia with an
agreeably light touch, and Miss Margaret
Mitchell was very winsome and charming
as Amina. Miss Eleanor M. Gould made
a dignified figure as the rebellious Rosh-
nara. Mr. P. Dubash appeared as Rahmat
Sheikh, and Mr. Edmund Russell acted the
part of the old fisherman.

The Players' Guild of the Theosophical
Society have started a series of mystery
plays at the West Theatre, Albert Hall.
The first of the series, "St. Bride and the
Mantle," by Dorothy Grenside, took place
on Oct. 26, 27, and 29, and was well re-
ceived by appreciative audiences.

MAUD ALLAN AT ST. MARTIN'S

If the history of the Palace Theatre ever
gets itself written (and it would make a
fascinating volume, Mr. Butt!), one of the
—possibly the most striking event to be
chronicled in the career of that famous
house will be the great Maud Allan boom
of 1908. I don't suppose the variety world
has ever generated a bigger sensation. I
don't suppose any dancer has ever produced
a larger army of imitators and caricatur-
ists. Critics lavished on Miss Allan's per-
formance the whole gamut of adjectives,
from "indecent" to "divine." Not to
hold an opinion on her art was almost not
to be asked out again. What did we think
of Maud Allan? What didn't we think of
Maud Allan? She ought to be stopped!
She ought never to stop! She would never



MISS MAUD ALLAN.

have made a hit but for the press agents!
She would have been twice as big an ar-
tistic success if it hadn't been for the
advertising! Thus and thus we had it up and
down. For my own part, although the ser-
pent Salome, which really created all
the fury, never struck me as of much ac-
count, I was so entranced with the Greek
dances that by the end of the season I
could even repeat a good deal of the pat-
ter of Albert Whelan and the Virginia Judge
(whose turns often preceded Maud
Allan's) by heart; and when Pellissier, in-
vitably swallowing the bait, "took her
off" in one of his satirical turns, I was
human enough to consider it one of the
least admirable things this resourceful
humorist ever perpetrated.

NINE YEARS AFTER.

Now, after a long absence, Miss Allan
has quietly, unostentatiously returned to
London, and, in the eclectic setting of the
St. Martin's Theatre, once again challenged
the verdict of the public. Removed from
the atmosphere of the halls, assisted by
the Little Symphony Orchestra and Mr.
William Murdoch in Liszt and Chopin, in-
stead of by comedians and acrobats, she
throws no Salome sop to the business man-
ager, and only one of her dances could be
called in the least sensational. This is her
terpsichorean rendering of "The Marcella-
laine," which concludes the entertainment,
and which, of all the items on the pro-
gramme, arouses the greatest enthusiasm.
But "The Marcellaine" is a tune to be
sung, to be marched, and, powerfully as
Miss Allan launches into her own inter-
pretation, one cannot help feeling that a
noble theme is losing something of its dig-
nity, that refined gold is being gilded to
no very effective end. "When a people,"
says the argument on the programme, "are
bowed by the fear of enemy oppression,
there is always one who has the vision
of liberty. A peasant woman, seeing the
foe advance, exhorts the country-side to
rise, and follow her, in defence of the be-
loved land. Through long days of fierce
conflict and suffering unspeakable, she
succours the wounded, and keeps her people
brave until her dream comes true. Then,
with uplifted arms, she dances in exulta-
tion. The motherland is free!" If this
appeals to you, Miss Allan's rendering will
undoubtedly stir your feelings. It is con-
vincing proof of the way in which her
art has enlarged since last we saw her. But
"The Marcellaine" defies translation, and
is a clear case in which very well would
have been better left alone.

THE PIPES OF PAN.

It is when she is gay, when she is in key
with the light mystery of Arcady, when
her dancing suggests, not the dryad, but
the maiden who believes in dryads, that
Miss Allan's art reaches its highest point.
In Schubert's "Moment Musical," and
again in the "Blue Danube," she is de-
lightful, responding to the pipes of Pan
rather than the strains of the Little Sym-
phony Orchestra. And these two items are
worth all the rest put together. Simplicity
and innocence and the spring winds in
the Egean Isles are Miss Allan's forte. In
drama she is less convincing, sometimes
even falling into the error of moving her
lips in imitation of articulation—the last
ditch of pantomimic art. But dramatic
turns are, in any case, a mistake. The
solo dancer should apply herself to moods,
not chronicle the small beer of events.

As soon as we begin asking what such
and-such an action means, the illusion
vanishes. Thus, the dancer should mean
nothing and express everything. She
should never ask herself, "What shall I do
with this music?" "What will this music
do with me?" is the only question. And

it is because in the "Moment Musical"
and the "Blue Danube" Miss Allan comes
to us frankly as a captive that we are
able to watch her with such unclouded
pleasure. Some of her dances—as the
rather tedious "Song of Despair," in an
Indian setting, and the rather lurid
"Valse Triste"—are doubtless useful for
purposes of contrast; but I would gladly
see them jettisoned in favour of the
"Spring Song" of olden times and other
woody irresponsibilities, and let variety go
hang.

HERBERT FARJEON.

BRISTOL THEATRE ANNIVERSARY.

CELEBRATED WESTERN PLAYHOUSE.
There was not a vacant seat in the
Prince's Theatre at Bristol on Monday
evening, when the visit of Mr. Martin
Harvey and his company was associated
with a special performance of "Rose-
mary" to celebrate the fiftieth anniversary
of the theatre. The attendance included
not only the Lord Mayor (Alderman Dr.
Barclay Baron) and the Lady Mayoress
of Bristol, the Sheriff of Bristol (Mr. H. E.
Chattock) and Mrs. Chattock, but many
of the leading representatives of the
Church and other professions in the
western city.

Mrs. Macready Chute, who shares with
Mr. John Hart the managing directorship
of the theatre, was accompanied in her
box by Mrs. Charles Chute, Miss Marie
Lohr, and Mr. Prinsep. She was presented
with a gorgeous bouquet of carnations by
Messrs. J. Ellis Miller (resident manager),
G. M. Chute (assistant manager), and
G. R. Chapman (musical director), and
bouquets of choice flowers were also pre-
sented to the Lady Mayoress and Mrs.
Chattock when they were met on arrival
by Alderman George E. Davis, chairman
of the board of directors. Every patron
of the performance was the recipient of a
handsome and appreciated souvenir pro-
gramme.

A FAMOUS THEATRICAL FAMILY.

When the curtain had fallen on the close
of the second act of the play the Lord
Mayor, from the stage, addressed the
house, and said that the magnificent au-
dience was eloquent testimony to the great
esteem in which the managers of that
theatre were held and the great public
interest taken in the fiftieth anni-
versary of the foundation of
the theatre. They had been accustomed to
call it the Princess Theatre in the past,
but he felt they should call it the Chute
Theatre in future. James Henry Chute
founded it in 1867, and was associated with
the management until 1878, and then his
two sons took charge of the management.
His son, George, was associated with it
for ten years before he died, and their
greatly esteemed friend James Macready
Chute—evidence of the great esteem in
which he was held was found in the fact
that he was affectionately known to his
fellow-citizens as "Jimmy" Chute—was
connected with it from 1878 until 1912,
when his greatly regretted death occurred.
Since that time the Princess had been car-
ried on by a company, but prominently
associated with its management was Mrs.
J. M. Chute, and he was sure they all
wished her long life, health, and happi-
ness. (Loud applause.) Many well-known
actors had trodden the boards of that
theatre before they were famous, and many
after they had already gained fame, while
the pantomimes were famed throughout
the country, for patrons always knew they
were sure to get clean, wholesome fare
free from all grossness and disagreeable-
ness. Life was made up of sunshine and
tears of laughter and sorrow, and life was
reflected in the plays they had seen at
the Princess, where, however, they never
saw anything but what was healthy and
clean; and the late Mr. Chute was also
most careful that everything was con-
ducted in a clean and careful manner on
both sides of the curtain—a tradition still
carried on in the theatre. (Applause.) He
thought they were extremely fortunate to
have Mr. Martin Harvey—who was such a
splendid exponent of how the English lan-
guage could and should be spoken—asso-
ciated with such a historic occasion, and
while he was glad to mention the con-
tinuity of the name of Chute in connec-
tion with the theatre he was glad to
remind them that the late Mr. George
Chapman was conductor of the orchestra
when the theatre was opened, and his son,
Mr. G. R. Chapman, was the successor to
his father and now the conductor.

A HISTORIC PERFORMANCE.

Mr. Martin Harvey, in an elegant speech,
referred to the honour it was for him and
his wife and their company to be asso-
ciated with such a historic performance,
and said they always looked forward to
their visits to Bristol as providing one of
the brightest of spots in their provincial
tour. He heartily endorsed all that had
been said by the Lord Mayor with refer-
ence to the high traditions set by the late
Mr. J. Macready Chute and still main-
tained.

Alderman G. E. Davis, in proposing a
vote of thanks to the Lord Mayor and
Mr. Martin Harvey, mentioned that King
George's Fund for Sailors, in aid of which
the performance was given, would benefit
to the extent of £250, as the total pro-
ceeds were to be given to that object.

Mr. J. Bannister Howard has secured
from Messrs. J. M. and R. Gatti the en-
tire rights of the farcical comedy, "A
Night Out." It is some years now since the
public had the opportunity

TOURING COMPANIES.

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VACANT: Dec. 24, Jan. 7, 14, Feb. 11, 18, various on.
Address all communications to: FRANK LISTON, Grand Theatre, Brighton.

G. CARLTON WALLACE'S PLAYS.**THE APPLE OF EDEN**

VACANT NOV. 25, DEC. 3, 10, 24, JAN. 7

THE KISS OF DELIAH.

The Amazing Marriage.
The Enemy in Our Midst.
The Village Blacksmith.
The Woman Conqueror.
The Love that Women Desire.
A Thief in the Night.
These highly successful Plays, with special pictorial printing, may be booked by approved Managers for Stock.
Can arrange personal stock seasons.
This week, PRINCES T., GLASGOW.
Next week, T.R., MIDDLESBROUGH.

THE SAVOY THEATRE SUCCESS**The Professor's Love Story,**

By J. M. Barrie.
Tour of First-class Theatres, under the direction of Ernest Stevens, by arrangement with Mr. H. B. Irving.
Autumn dates filled.
Permanent Address: H.M. THEATRE, CARLISLE.

MR. W. V. GARROD'S TOURS.

Fourteenth Consecutive Year.
"THE HEART OF A THIEF."
By W. V. Garrod.
Reference invited to Mr. Charles Gulliver. Thanks to Mr. T. W. Rowe for 11th contract for the Palace Theatre, Newcastle-on-Tyne. Vacant Dec. 17, 31, and January. Alex., Birmingham. T.R., West Bromwich.

"A LOVE MARRIAGE."

By W. V. Garrod.
Vacant Dec. 10, Jan. 14, 21 (North).
Next week, Royal, South Shields (return).

"A PITMAN'S DAUGHTERS."

By Frank Price.
Reference invited to Mr. T. W. Rowe regarding business at Newcastle last week. During the visit Mr. Rowe booked "The Heart of a Thief" for March 4.
Vacant Dec. 10, Jan. 14, 21 (North).
The cast include:—
MR. WILLIAM CALVERT.
This week, Royal, South Shields (return). May 12, visit to the Theatre Royal, South Shields, and further dates already booked.

"THE MILLIONAIRE AND THE WOMAN."

By Charles Darrell.
Next week, Empire, Wrexham.
Vacant April 15, May 13, &c.
Address, 159, Kennington Park-road, London, S.E. 11.

MURRAY KING and CHARLES CLARK.

By arrangement with Mr. Frank Curzon and Miss Gladys Cooper.
"THE YELLOW TICKET."
By Michael Morton.
Tour starts in February.

BUSINESS MANAGERS.**MR. J. H. SAVILE.**

All coms. re Paisley and Perth Theatres.

THE PAISLEY THEATRE.**MR. EDWARD M. HAMILTON.**

Resident Acting Manager.
Pavilion Theatre, Liverpool.

MR. EUGENE C. STAFFORD.

disengaged for London, Suburban or Provincial Management, or would take out a first-class London company on Tour. Also open to Lease a first-class Provincial Theatre. Letters to The Nest, Constable-road, Ipswich.

TOURING COMPANIES.

MR. PERCY HUTCHISON.

"A Kiss for Cinderella."
"Brewster's Millions."

All coms., Queen's Theatre, Shaftesbury-avenue, W. 1.

LIONEL RIGNOLD & CHARLES MACDONA'S COMPANIES.**DIPLOMACY.**

Vacant Christmas, Jan. 7, 14, 21, 28, and on. Address, 29, Charing Cross-road, W.C.

HERBERT SHELLEY and COMPANY.

Touring three successful Domestic Comedies.
Sixth year of Continuous Tour.

This T.R. DARLINGTON.
Next, O.H., HARROGATE.

BROMLEY CHALLENGER

presents
"WHEN KNIGHTS WERE BOLD."
Now booking spring.

All coms., Kingsway Theatre, W.C.

MARTIN HARVEY.

On Tour.
"Rosamond," "David Garrick," and "The Cigarette Maker's Romance."

This week, PRINCES THEATRE, BRISTOL.

D'OYLY CARTE

NEW THEATRE, OXFORD.

All inquiries in connection with the above Company and applications for permission for Amateur Performances of the Operas by Sir W. S. Gilbert and Sir Arthur Sullivan should be made direct to Mr. R. D'Oyly Carte.

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Scenic Artist and Contractor.
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1. The Pheasantry, 153, King's-road, Chelsea, S.W. 3.

MISS CISSIE BELLAMY.

At Liberty Nov. 11. This, P. Weston-super-Mare. Next, 12, Cosway-st., Marylebone, London, N.W.

MISS EDITH BLANDE (Mrs. Austin Brereton).

Criterion Theatre, W. Christmas, Theatre Royal, Glasgow.

MISS HELEN BRINKMAN

will resume Dramatic Recital, "A Christmas Carol," in December.

MISS MAUDE S. DREWRY.

Mrs. Alving, "Ghosts," in town. Per. 21, Rivercourt-rd., Ravenscourt Park, W. 6.

MISS CONSTANCE ELGIN

(Mrs. Douglas Cecil), Mrs. Hargrave in "Ann," Nov. 5, West Pier, Brighton.

MISS TILLY FOULDS.

Madam Lohotte, Mr. Mark Blow's "Tots" Co. Address, en route.

MISS HETTIE GALE.

Mrs. Leslie H. S. Hawkins. Arrangements complete. My dear husband, Lance, Cpl. L. H. S. H., somewhere in France, will be pleased to hear from old friends. Letters, c/o "Era," will be immediately forwarded.

MRS. E. HILL-MITCHELSON.

Address, C/o "The Era."

MRS. WALTER HOWARD

(Miss Agnes Chesson). Not working. 99, Airedale-avenue, Chiswick, W. 4.

MISS ESTHER McPHERSON.

Address, c/o Messrs. Rignold and Macdonald's "Diplomacy," Gaiety, Dublin.

MISS LOLA PATEY.

Disengaged Pantomime. Phone, 4988 Victoria. P.A., c/o "The Office."

MISS STELLA E. RAY

and FRED BENTLEY. Star parts. 17, Fairlaw-rd., Montpelier, Bristol.

MISS BLANKA STEWART.

Damaged Goods Co. Nov. 5, T.R., Windsor. Letters, St. Martin's T., W.C.

MISS LILIAN WARDE.

Next week, Mrs. Langtry's Co., London Coliseum.

MR. CHARLES ALDRED.

General Manager, "Damaged Goods" Co. (1). This, Grand, Oldham; next, T.R., Huddersfield.

MR. TOM BLACKLOCK.

This, Palladium, Southport; next, Emp., Sunderland, Dec. 5.

MR. CHARLES BOULT.

Arrangements complete. Write re Insurance, 80, Spenser-avenue, Rock Ferry, Cheshire.

MR. H. T. BRICKWELL.

Managing Director, Canterbury Theatre of Varieties, S.E.

MR. W. H. CAVENDISH.

L. Com. Char., Aris. Old Men, Legitimate Town. Dis. Putney Heath, S.W.

MR. FRANCIS DANIEL.

Javeline Lead, Light Com. Offers invited for Christmas. This, Grand, Wolverhampton. Next, Norwich.

MR. WALTER GAY, "The Silver King."

Disengaged Dec. 3. 31, Hamilton-gardens, N.W. 8.

MR. ALFRED HARDING.

"Inside the Lines" Tour. Add., 50, Pelham-rd., Wimbledon, S.W. 19.

MR. J. COURT HARVARD.

Character. Comedy, Old Men. Rehearsing Rev. Hubert Swivel in "The Double Event." Opera House, Southport.

MR. ROLAND HOWARD.

Disengaged Nov. 12. Light Comedy Lead or Juvenile. This, 2, Clifton-terrace, Longford-rd., Bognor. Next, 82, St. George's-road, Southwark, S.E.

MR. CHARLES LAKE.

Business and S. Man. On Tour. 3, Woodlands-av., Church End, Finchley, N.

MR. CARTER LIVESAY.

At liberty for Revue or Pantomime, &c.
This, top of bill, Palace, Chelsea.

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MR. WILLIAM MATTHEWS.

Adelphi Theatre. Re Nita Rae's plays for tour stock, or cinemas, address, 4, Ordinance-rd., St. John's Wood, N.W. Offers invited.

JACK O'SHEA.

Comedian.
At Liberty Dec. 3.
Grand, Doncaster.

MR. F. PENNINGTON-GUSH.

Juvenile Leading Parts. Dis. shortly. Nov. 12, T.R., Brighton.

MR. ARCHIE SELWYN.

Offers invited. This week, Prince's T., Manchester; next, T.R., Bolton.

MR. GEORGE TRAILL.

Dis., Char. Parts or Old Men. 27, Charrington-street, N.W. 1.

MR. FREDERICK VICTOR.

Capt. Woodhouse, "Inside the Lines." Nov. 12, Wimbledon Theatre.

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COMPANIES WANTED.

MILTON BODE and EDWARD COMPTON'S THEATRES.

WANTED, First-class Companies for KENNINGTON THEATRE, S.E. Nov. 12, Jan. 28, Feb. 11, 18, March 4, on.

COUNTY THEATRE, READING. Jan. 28, Feb. 11, 18, 25, March 18, on.

OPERA HOUSE, LEICESTER. Dec. 10, Feb. 25, April 1, May 13, 20, on.

ROYALTY THEATRE, CHESTER. Jan. 21, March 18, 25, April 1, 29, May 27, on.

Huddersfield. Dec. 3, Jan. 28, Feb. 4, 11, 18, on. Good Reviews, Twice Nightly.

OPERA HOUSE, NORTHAMPTON. The Opera House is the only building in Northampton holding a Dramatic Licence. Feb. 4, March 4, 11, 18, 25, April 22, on.

THEATRE ROYAL, LEICESTER. Dec. 17, Jan. 7, 21, Feb. 4, on.

Add., MILTON BODE, Theatre, Reading.

WANTED, First-class Attractions. County Theatre, Bedford. Mar. 4, April 22, 29, May 20, June 3, on. Grand Theatre, Luton.

April 8, May 20, 27, June 17, on. Theatre Royal, Canterbury. Jan. 21, Feb. 18, Mar. 4, 11, 25, on. E. G. FALCON, County Theatre, Bedford.

ROYAL ARTILLERY THEATRE and OPERA HOUSE, WOOLWICH. Lessee and Manager, F. Richeux Littler. Vacant Dates, Mar. 25, 26, 27, on, with exceptions.

The Very Best Attractions Booked and Rebooked.

Re dates, JAY and MANN.

LEIGH HIPPODROME, LANCs. The Finest Theatre in the District, with a Seating Capacity of 2,000, playing to excellent business. All the Biggest Attractions on the road visit here.

WANTED, First-class Attraction, Musical, Variety, Revue, or Drama, for Nov. 25, Dec. 17. Really good Pantomimes required.

W. WOLSTENCROFT, Manager.

NEW THEATRE, WINDSOR.

Manager, J. E. Bull.

WANTED, First-class Companies with West-End Attractions. Nov. 19 (?), 26, Dec. 10, Jan. 14, 21, 28.

EMPIRE THEATRE, SWINDON.

WANTED, Big Musical Productions. Dec. 31 (?), Jan. 21 (?), March 11 (?), 18, 25, April 1, 8, 29, May 6, 13, 20, 27, on, with exceptions. Note—This house is now playing to an average exceeding £400 weekly, and none but first-class attractions can be entertained. ALFRED MANNERS, as above.

WANTED, First-class Attractions. Musical Comedies, Dramas, Revues, for immediate and spring dates. Full particulars and list of bookings. If you have a new production, I will give you an opening date.

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CYRIL GILBERT, LTD.,
Variety Musical and Dramatic Agents, 18, Charing Cross-road.

EMPIRE THEATRE, BARNESLEY, and THEATRE ROYAL, BIRMINGHAM. WANTED, Big Attraction, Barnsley. Dec. 17 and 31, Jan. 21, Feb. 11, on, with exceptions. WANTED, for Meritry, First-class companies, 1918 dates. All communications, WILL SMITHSON, Barnsley.

WANTED immediately, Re-opening. Grand Theatre, Aberavon. Applications for November 26, onwards. Only first-class companies entertained.

This theatre is now under entirely new management, and has been redecorated externally and internally. Completely re-lighted and reheated throughout, and brought thoroughly up to date. Write for terms, certificates, guarantees or shares to MANAGER, Red Lion Hotel, Aberavon.

KING'S THEATRE, SUNDERLAND. WANTED, First-class Attraction. Nov. 19, through disappointment.

Wire, LLOYD TOWNROW.

MARLBOROUGH THEATRE, HOLLO-WAY. Unexpectedly vacant. Nov. 25.

WANTED, Musical Comedy or Revue. Apply, SECRETARY, Marlborough Booking Office, 187, Piccadilly, W.

WANTED, a strong Musical Attraction, Christmas week, once nightly, and matinee (seven performances) certainly only. All coms. to WILLIS, Grand Theatre, Centre, Rhondda.

Theatre Royal, Hanley. First-class Attraction, Dec. 10, once nightly. Jan. 21, onwards, with exceptions, up to Easter; afterwards, twice nightly; big attractions only. C. G. ELPHINSTONE.

DALSTON THEATRE, N.E. WANTED, First-class Once Nightly Attraction. Nov. 26, Dec. 10, Jan. 23, Feb. 18, 25, and onward.

Apply, J. LANGDON LEE.

Borough Theatre, Stratford. WANTED, Nov. 26, First-class Attraction.

FRED. FREDERICK.

New Theatre, Oxford. WANTED, High-class Attraction, Dec. 3, 3 nights (through releasing). New Theatre, Cambridge, vacant Dec. 6, 3 nights, to follow; must be a first-class show.

Apply, S. C. DORRILL.

Theatre Royal, Hanley. First-class Attraction, Dec. 10, once nightly. Jan. 21, onwards, with exceptions, up to Easter; afterwards, twice nightly; big attractions only. C. G. ELPHINSTONE.

DALSTON THEATRE, N.E. WANTED, First-class Once Nightly Attraction. Nov. 26, Dec. 10, Jan. 23, Feb. 18, 25, and onward.

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Borough Theatre, Stratford. WANTED, Nov. 26, First-class Attraction.

FRED. FREDERICK.

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THEATRES WANTED.

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NOW BOOKING 1918. VACANT JANUARY 7 and onwards, with exceptions.
Only First-Class Attractions entertained, and Good Business assured for Good Shows.

"FRIENDLY LIKE."

A FEW FACTS ABOUT

THE JEFFERSONS.

The Comedy in Three Acts by our youngest playwright, VINCENT DOUGLASS.

The Comedy was produced at WINTER GARDENS, NEW BRIGHTON, in June last, and made an instantaneous success, and did record business. Author received an ovation every night.

It was transferred to THE PLAYHOUSE (late Repertory), LIVERPOOL, and in very hot weather did record business there. The author was called, not only on the first night, but at every performance, receiving five calls on Saturday evening, when the theatre was crowded to the doors.

At Grand Theatre, Llandudno, received with enthusiasm and did splendid business. Return date offered.

The piece returned to the WINTER GARDENS, NEW BRIGHTON, in September, after an absence of barely three months, and played to capacity houses at every performance. Third visit booked for July next.

At Metropole, Bootle, crowded at each performance, and Comedy received with keen delight. Mr. Pennington expressed his great pleasure and offered return date.

At Oswestry and Shrewsbury, record business and return dates offered.

A well-known Manager who had not seen "The Jeffersons" wrote to Mr. J. F. Elliston, of Bolton, for his opinion, and the following is the reply:—

Theatre Royal, Bolton, Oct. 16, 1917.

Dear.....

I had "THE JEFFERSONS" here last week, and when I tell you it is the only play that we have had here that I have sat out for two whole evenings for many years past, as far as Bolton is concerned, of course you may rest assured that I was thoroughly delighted with the same. To Mr. Wilfred Shine I expressed the opinion that it was one of the best plays of its kind that I have ever seen, always assuming that they keep up the quality of the company to its high standard.

Kind regards and all good wishes,

Yours faithfully, J. F. ELLISTON.

THIS WEEK, GRAND, WOLVERHAMPTON.

NO VACANCIES THIS YEAR.

NOW BOOKING 1918.

PLEASE SEND VACANT DATES.

MR. WILFRED SHINE

In his remarkably clever and artistic rendering of CHRISTOPHER JEFFERSON.

"A CHRISTMAS DREAM."

Beautiful Fantasy by same Author. Company of 35, and all Scenery and Costumes carried.

ALL DATES BOOKED EXCEPT JAN. 28 and FEB. 4.

All communications to A. DOUGLASS, Winter Gardens, NEW BRIGHTON.

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THE LAND OF PROMISE

(A PLAY OF CANADIAN LIFE)

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From the Duke of York's and New Theatres, London.

THIS PLAY has now been touring almost continuously for the past three years, during which period all the leading theatres in the principal cities and towns of the country have been visited and revisited.

Two companies of this play will be sent out in the Spring, and offers are invited from Managers for dates. Can be played once or twice nightly.

VACANT DATES—Dec. 17, 24, and onward with exceptions.

THE LITTLE MINISTER

J. M. Barrie's Famous Comedy in Five Acts, from the Haymarket Theatre,

Including EVELYN ORMONDE as "Lady Babbie."

The following dates are VACANT for First-class Theatres:—Dec. 10, 24, 31, and onward into the Spring, with exceptions. Would consider a two weeks' engagement for Christmas at a suitable theatre.

All communications to THOS. C. DAGNALL, OPERA HOUSE, NORTHAMPTON.

Sydney Bransgrove's Productions.

"YE GODS."

Wanted NOV. 19, DEC. 10 (South).
Also dates from JANUARY 14, 1918.

"THE DOUBLE EVENT."

Wanted, NOV. 26 (North).
JAN. 28; FEB. 4, 25; MARCH 4, 18 (South).
APRIL 1 onwards, with exceptions.

Wanted, Dates for Arthur Shirley's New Play.

"BRITISH TO THE BACKBONE."

NOV. 26 onwards.

HER LOVE AGAINST THE WORLD.

Wanted, DEC. 17, 24, 31; JAN. 21 onwards.

Apply, SYDNEY BRANSGROVE,

1a, Southampton Row,

LONDON, W.C. 1

MISS SIMPLICITY.

An Entirely New and Original Musical Comedy Revue, by RALPH HASLAM, adapted by CHARLES BALDWIN.

FEATURING

OLGA ANDREAE

AND

ALBERT BRUNO.

Playing this week:

RICHMOND HIPPODROME.

WANTED,

First-class Halls Nov. 19 and 26,

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APPLY:

W. FOSTER HORSFIELD,

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Telephone: Regent 5780.

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THEATRE ROYAL, CHORLEY.

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(By arrangement with Andre Charlot.)

The Enormously Successful Musical Entertainment now playing at the Comedy Theatre.

WANTED: FIRST-CLASS THEATRES.

DECEMBER 17 (between Birmingham and York). DECEMBER 31,

JANUARY 7, and a few other spring dates.

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Telephone: Regent 5780.

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WANTED,

for this phenomenal attraction, weeks of

JAN. 21 and 28.

The greatest play of modern times, which

has revisited every city in the kingdom

oftener than any other in the annals of the

British stage and is always received with

unbounded enthusiasm.

Recent takings:—

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Belfast (8 nights), over £900.

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Write.

W.W.KELLY, New T.R. Birkenhead.

Wires to "Hustler," Birkenhead.

Mr. MARTIN HENRY'S Cos.

MARTIN HENRY'S FAMOUS
FARCICAL COMEDY COMPANY

IN
THE TWO FUNNIEST OF ALL FARCES,

THE GLAD EYE WHO'S THE LADY

Owing to the business done Tour continued indefinitely.

VACANT: NOV. 26 (North),
DEC. 3, (Between North and South),
FEB. 4, 1918, and on, with exceptions.
CHRISTMAS WEEK SETTLED.

A manager, in reply to a request for a date, said:—

"THE GLAD EYE' has whiskers on it."
It will have a long grey beard before
it finishes winking the merry optic.

WHO'S THE LADY

IS PROVING AS BIG A DRAW AS

THE GLAD EYE

and managers booking both these plays for three nights each will find the Thursday night opening with "Who's The Lady" as good as a Saturday night.

Complete productions carried (Furniture, Carpets, &c.).

PICTORIAL PRINTING FOR BOTH PLAYS.

THE BIG PLAY WITH A BIG PUNCH.

MR. WU

By H. M. VERNON and HAROLD OWEN.

Played the whole year with a break of three weeks only.

Re-booked for next Whit-week at T.R., Birmingham,
making its sixth visit to that Theatre.

Only Vacancy this year, DEC. 17 (Between Glasgow & London).

AN ABSOLUTELY No. 1 COMPANY. BEAUTIFUL PRODUCTION.

Genuine Gorgeous Chinese Costumes and Fine Pictorial Printing.

NOW BOOKING 1918.

THE LONDON PAVILION'S GREATEST REVUE SUCCESS,

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With NEW SCENES, NEW SONGS, NEW DRESSES, NEW DANCES.

Offers wanted from January on.

SIR ARTHUR WING PINERO'S BEAUTIFUL COMEDY,

SWEET LAVENDER

As fragrant and fresh to-day as when first produced.

A Tour of this most charming and delightful play will start in February with the best possible Company to be approved of by Sir Arthur Pinero.

ALL THE ABOVE PLAYS PLAY IN
THEIR ENTIRETY TWICE NIGHTLY.

MARTIN HENRY, 19, BOW STREET, LONDON, W.C. 2.

'Phone: Gerrard 6363.

WILLIAM DE-LACY'S ENTERPRISES.

A DAUGHTER OF THE SLUMS

Comedy Drama by G. A. CLARKE.

WANTED, DEC. 10, to follow Keighley 17, Xmas onwards.

An Ideal Holiday Attraction.

THIS DRAMA IS FULL OF THE MOST ORIGINAL COMEDY EVER INVENTED.

CAN FOLLOW ANYTHING.

Refer F. Yearsley, Esq., re show and business last week at the Princes, Bradford.

MAGNIFICENTLY MOUNTED.

Entirely New Scenery by O. WITTON.

First-class cast, including

Eric Norman, Dorothea Vivian, Dor. Day,

Augusta Tullock.

Wire or write, WILLIAM DE-LACY.

Empire T., Burnley.

W. J. CHURCHILL,

THE EVER WELCOME

COMEDIAN.

The Hit of Every Programme.

VACANT.

MONDAY, NOV. 12, 19, 26.

Managers wanting a Good Strong Top,

Wire:

CITY PALACE, LEEDS.

1 & 2, KING STREET, W.C. 2.

GRAND THEATRE, ABERAVON.

THE above Theatre is now under entirely NEW MANAGEMENT. It has been redecorated throughout, completely relighted, special attention having been paid to the stage requirements, both back and front of the Theatre brought thoroughly up to date; the intention of the licensee being to cater for first-class touring Companies. All communications for dates, on certain guarantees or shares, to Manager, Red Lion Hotel, Aberavon.

NOTE—

November 26, Reopening Date.

1st CLASS MUSICAL COMEDY REQUIRED.

HERBERT JAY & ANTHONY L. ELLIS

will present

ONE HOUR OF LIFE.

a Dramatic Play of THRILLS and

SURPRISES from the

KINGSWAY THEATRE, LONDON,

with an absolutely first-class West-

end Company.

ONCE OR TWICE NIGHTLY.

NOW BOOKING XMAS AND ON.

Also the Record Breaker

A LITTLE BIT OF FLUFF.

approaching its 1000th CONSECUTIVE PERFORMANCE at the

Criterion Theatre, London.

Send vacant Spring dates for both plays to:—

PERCIVAL M. SELBY

(The Fredk. Mouillot Offices),

1 & 2, KING STREET, W.C. 2.

VENTOM SWIFT'S BIG SHOW,

That Ripping Rollicking Revue

ALL ABOARD!

Is VACANT Nov. 12,

Mar. 18, April 1.

CAST INCLUDES

ETHEL ENTWISTLE,

The Girl with the Glorious Voice.

The Success of 1916-17

BABES IN THE WOOD.

VACANT ONLY February 11, 25, 1918.

Nov. 5, HIPPODROME, BATLEY.

Nov. 12, Vacant.

GLADYS ARCHBUTT and

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"ALL BRITISH" AT SOUTHEAST.

"All British," which is being played at the Empire, Southend, this week, contains an abundance of humorous situations and attractive musical numbers. In the first scene, by the riverside, Jack Cardiff, a born comedian, gets an enormous amount of fun out of his representation of a waiter, and his attendance upon a young couple ably portrayed by Miss Dickie June and Mr. Billie Shepherd. Attired as a railway guard, Miss May Hill sings "Travel Hero," with a good chorus by the company, followed by a tuneful duet, "If I had a Girl like You," by Miss June and Mr. Shepherd. Miss Sadie Barrie is excellent in her contribution, "I Wonder What the Village Would Say?" Items which give unbounded satisfaction were a violin selection by Miss Joan Deering and a pas seul by Miss Florence Phillips. Roars of laughter are created by Messrs. Cardiff and Shepherd in their turn "The Bookmakers." A pas de six by the Mayfair Girls comes in for a full share of appreciation.

Mr. Edward Crossland now presents two lady vocalists in his "Melody Makers." Up to about twelve months ago this popular turn was composed of all male artists, and the reputation gained in the musical sketch, "A Burglar's Dream," has certainly not suffered by the recent change.

Miss Mary Law, the celebrated English violinist, has been booked by Moss Empires until 1921 following her recent success at the Glasgow Empire, whilst L.T.V. have booked Miss Law for 1918 following the success attendant upon her appearance as deputy for May Henderson at the Holborn Empire. Miss Law also holds six further dates at Victoria Palace for 1918 and 1919.

THE PROFESSION WITH THE COLOURS

Cyril Kempster, who is now lying in hospital at Aldershot, would be pleased to hear from any friends. His address is: Pte. Cyril K. Percival, No. 11 Ward, Connaught Military Hospital, Aldershot.

Lieutenant Christian Harold Ernest Boulton, Cameron Highlanders, the second son of Captain Harold Boulton, and of Mrs. Boulton, was killed on the 12th inst., aged 20. He joined the Cameron Highlanders in August, 1914, at the age of 17, and went with his battalion to France in May, 1915. He took part in the battle of Loos and other engagements, and was invalided home with trench fever in May, 1916. He was Acting Querry to Princess Louise from January to March this year, when he returned to the Front as A.D.C. to Major-General Sir Eric Geddes. Subsequently he served as an R.T.O., and in August rejoined his battalion. He was a contributor to various papers and magazines, and was joint author, with Miss Gertrude Jennings, of "Elegant Edward," produced at the Maymarket Theatre on May 30, 1916.

Mr. Temple Powell is taking a commanding officer's course at Aldershot. He expects to finish about Christmas, and then return to the Front to take up second in command of a battalion in due time, with the rank of Major or Lieutenant, according to the position. He finds the course "real hard work, but the comfortable surroundings of barracks after the trenches make up for a lot."

"THE MAD EMPEROR."
The story of this amusing little burlesque, presented by Mr. Alfred Wellesley, in partnership with Miss Beatrice Webb, revolves round a fancy dress ball given by the staff of a private lunatic asylum, and to which Mr. Wellesley proceeds as a full-blown Napoleon, while Miss Beatrice Webb admirably adapts herself to other characters of historic interest. The most amusing feature of the burlesque is that both guests appear to be under the impression that each is a genuine inmate of the asylum, suffering from some peculiar delusion of their own creation. But it is mainly for the opportunities it affords of satire and wit that "The Mad Emperor" appeals to the public taste, and his adroitly disguised references to current events are not lost on the intelligence of the audience.

In the part of Napoleon, Mr. Alfred Wellesley acts with natural ease, and strikes the attitude of the Emperor with consummate skill. Miss Beatrice Webb is no less at home in the rôle allotted to her, while a minor character finds faithful representation in Mr. John Wilton as an asylum attendant.

"AIR BIRDS."
Comedy, in Three Scenes, by Charles Baldwin, E. Ryan, Wyke, and Ernie Lotings, Produced at Balham Hippodrome on Monday, Nov. 5.

The plot concerns the invention of a Professor Balmot, who has discovered a "lighter than air" liquid, which sends the drinker miles into the air. The authorities commission an airman to buy this invention, and two crooks intend stealing the money; but unfortunately they pour the contents of the bottle containing the liquid into a punch bowl, and when all drink they are transported to Venus, where the new arrivals have a rollicking time with the fair inhabitants. A game of kissing is indulged in, and this evidently being prohibited all are condemned to die. A magic antidote is prepared by the Professor, however, and all come back to earth. The names of the artistes are not given on the programme, but much praise must be awarded the clever comedian who plays Maitreys Bags. "The Same Old Bill" was well played too, as were the parts of the Professor, and the Farmer and his Wife, and Damaris, an inhabitant of Venus. The chorus, in dresses by Alias, came in for much admiration, and the scenery by W. T. Hemsley was first class.

QUEEN'S HALL.

At Saturday afternoon's Symphony Concert at Queen's Hall, conducted by Sir Henry Wood, the "novelty" was a symphonette upon Russian themes, composed by Rimsky-Korsakov before 1887, and now heard for the first time in London. The work is in three movements, of which the second, a graceful adagio, and the third, an interesting scherzo, full of varying lights and shades, are the most attractive.

Bach's D minor Concerto, for two violins and strings, was the other big work in the programme, which, by the way, did not include one single work—not even a song—by a British composer. The soloists were Mr. Maurice Sons and Miss Dora Gariand, a promising young violinist who was until lately a student of the Royal College of Music. Their playing was excellent for balance and purity of tone. The Largo, particularly, was delightfully treated.

Mme. Kirkby Lunn, the vocalist, gave a Mozart aria and two new songs—and very beautiful ones—by Henri Duparc and Leon Moreau.

Mr. Roy Horniman's adaptation of Elinor Glyn's famous novel, "Three Weeks," met with an enthusiastic reception at the King's Theatre, Hammersmith, on Monday evening at the hands of a large audience. The play was excellently cast.

It is really wonderful to think that "The Belle of New York," now on the road for over twenty years, should do the enormous business it does everywhere. In spite of twelve previous visits to Edinburgh, it played at the King's Theatre to upwards of £800, no less than 11,702 people paying for admission.

Mr. J. H. Oakden, the manager of the spacious and beautiful King's Theatre and Hippodrome, Dundee (the bookings for which are now entirely in his hands), would appear to have gauged the Dundonians' taste in variety to a nicety. The weekly programmes reflect the utmost credit on Mr. Oakden's discriminating taste in things vaudevillean, and business is booming at this fine house.

Mr. F. G. Lloyd is to be congratulated on a very competent production of the favourite opera, "La Poupée," at the Kensington Theatre this week. Conspicuous among the artistes are the Gresham Singers, who had to oblige with six numbers before the audience was satisfied. Miss Stella Gastelle, though handicapped by a severe cold, gave a very fine performance as Alicia, whilst Mr. Harry C. Parker scored all through with his humorous whimsicalities in the character of Hilarious.

"THE BACAC."

Tragedy, in One Act, by John Barnwell. Produced at the Abbey Theatre, Dublin, on Tuesday, Oct. 30.

Ann Keefe Margaret Nicholls
John Collier Arthur Shields
Mary Collier Irene Kelly
Terence Brennan Leah O'Connor
Tom Sheridan Peter Nolan
Julia Scully Maureen Delany

Opening well, with clever dialogue, the play weakened as it progressed, the various situations developing into a crude and unfinished piece of dramatic work. At the rise of the curtain Ann Keefe, the "bacac," or cripple, is seen in her bed, in the kitchen of John Collier, a Protestant farmer, relating to Mary Collier, his daughter, of her betrayal when a young woman by Terence Brennan, who deserted her. Leaving her home, the Collier family took place in their house. She warns Mary that she has had word of "the rising" to take place that night. They are interrupted by the arrival of John Collier and two neighbours, Tom Sheridan and Julia Scully, with news that the rebellion has broken out. Ann Keefe, the Catholic, fears for the safety of the family who have adopted her, and implores them to lock the door and bar the windows in case of attack. A knock comes to the door, and a woman's voice is heard outside imploring admission. They give her shelter and retire for the night; soon afterwards the supposed woman discloses herself to the unfortunate Ann, in the person of Terence Brennan her betrayer, in a rebel uniform. He questions the helpless Ann as to the occupants of the house, and retires outside to give the signal for attack. Ann, with much effort, succeeds in locking the door and warning the household. The occupants, after a short siege, succeed in beating off the attack, John Brennan being shot. The ordeal, however, proves too much for Ann, who expires, the play coming to an abrupt conclusion. Margaret Nicholls, a newcomer to the Abbey, played the part of Ann Keefe in a convincing manner; Miss Irene Kelly was, as usual, successful, playing with admirable reserve; Miss Maureen Delany, Messrs. Peter Nolan, Arthur Shields and Leah O'Connor act with their accustomed naturalness.

ROYAL ACADEMY OF MUSIC.

Decidedly taking was the little "Caprice" for pianoforte, composed and played by Miss Eva Pain at the Royal Academy of Music Students' Chamber concert on Monday afternoon. It had spontaneity and freshness and vitality, and bore out its title even unto its thoroughly capricious finish—which rather put one in mind of the proverbial woman's "No!" Other student compositions on the programme included two songs by Mr. Arthur L. Sandford, "Water-lily" and "Dream Maid"—the latter evidently, to judge by the setting, a lady whose image induces slumber of a rather agitated sort. The first had some originality, and cleverness was shown in the writing of the music of both. It was much better than the words. In neither case were these really worth the trouble of setting to music. Mr. Sydney Ellis sang the songs well.

Another student represented—one, however, who has long left the walls of his musical Alma Mater behind—was Mr. Montague F. Phillips, three of whose charming songs, "Billy and Me," "Summer-time in Athelney," and "Bluebells," were sung by Miss Dorothy Wallace Greene, a soprano with a voice of fresh quality and commendably clear enunciation.

To the further credit of the instrumental side of things was a gracious and sensitive interpretation, by Mr. Paul Beard, Miss Marjorie Followay, Miss Florence Lockwood, Mr. John Fisher, and Miss Yvonne Morris, of three movements from Mozart's String Quintet in G minor, of which the last was particularly well played; and an excellent performance of the first movement and the delightful scherzo from Sir A. C. Mackenzie's strongly individual Pianoforte Quartet in E flat was given by Miss Dorothy Howell, Miss Gladys Chester, Mr. Fred Garrity, and Miss Hilda Clarke. Very good work, too, was done, in part of a Schumann sonata, by Mr. Bryden C. Monteith, a pianist who is exceedingly well equipped from a technical point of view, and now only needs to cultivate a warmer and more distinguished tone.

WINDSOR THEATRE ROYAL.

On Monday, Nov. 5, the Play, entitled "DAMAGED GOODS."

"Damaged Goods" is the attraction provided here this week by Mr. James B. Egan's company. Mr. Bernard Elliott acts with dramatic force, his study of the Doctor being presented with great tact and effect. The difficult part of the Patient requires ability of no mean order to ensure a successful representation, but Mr. Ralph St. John proves equal to the task. Mr. Percy F. Parker as the Student gives an able performance; Mr. Ernest Fosbrooke possesses the requisite qualities for the part of Father-in-law; and Mr. W. Sidney is decidedly good as the Man. Miss May Ward as "A Girl" gives an admirable interpretation of an exacting part; Miss Edith King in the rôle of the Mother plays naturally; a clever study of the Nurse comes from Miss Maude Dawson; Miss Hattie Hawson contributes good work as the Wife; and the Woman has a capital exponent in Miss Blanka Stewart.

TRINITY COLLEGE OF MUSIC.

A most admirable style of pianoforte-playing is that of Miss Emmeline Medd-Hall, a professor at Trinity College of Music, who gave a well-attended recital last Wednesday afternoon. Miss Medd-Hall's programme drew upon Chopin, and MacDowell (the Sonata Eroica), Liszt, and Leo Liven, and in the discarding of it she once more showed herself a pianist of high technical and musical accomplishment. Mr. Thomas W. Holgate contributed some well-chosen songs, and Dr. C. W. Pearce officiated as accompanist.

Mr. Perci Leonard's repertory company, which includes the well-known artistes Wilfred Compton, Frank Lindo, St. John Medley, Miss Marion Wakeford, and Miss Miriam Holt, are scoring big successes, and is already booked until 1918. The repertoire includes "The Cigarette-maker's Romance," "The Thief," "Fools' Paradise," "Pair of Spectacles," "Our Boys," and "Tom, Dick and Harry." Last week the company appeared successfully at Mr. Leonard's own house, the Hippodrome, Satley.

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NOVEMBER 7, 1917.

THE ERA.

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 12, 1917.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

KENNEDY CIRCUIT.
CANNOCK HIPPODROME.—Ola Law's revue, "The Very Thing."
WEST BROMWICH.—EMPIRE.—J. Lever's revue, "Some Girl."
WEST BROMWICH THEATRE ROYAL.—Heart of a Thief Co.

LONDON SYNDICATE HALLS.
BRIXTON (rehearsal, 12).—The Key-stones, Cashmore's Circus, The Bell-Hat-ton, Fitzgerald and his Club Juggling Girls, Herbert and Marlene, Vera Rooney, Irene May, Pink E. Newman, Hearne and Partner, Bioscope.
CHESHAM (rehearsal, 12).—Gilbert Payne in "Bingle's Bungle," Foreman and Pan-nan, Estelle Rose, The Three Canadians, Tambo and Tambo, Theo. Ward, M. J. Grode presents Mlle. Clemente and Wolf, Edna Maude, Maggie Carr, Bioscope.

EAST HAM (rehearsal, 12).—Peter Bern-ard and his Piano Girl, Fitzgerald and his Club Juggling Girls, Jack Boston and Co., Ronie Lloyd, The Four Tommies, Will Hay, Ruff and Tumble, Nita Kay, Bio-scope, The Marbas.
HUSTON (rehearsal, 12).—May Mayfren and Co. in "The Woman of Louvain," Tucker, Harry Brown, The Miyako Troupe, Edis and Forbes, Divina, Anna Hana, Geo. Benson, Bioscope, Marie Elliott.

LONDON PAVILION (rehearsal, 11.30).—H. V. Diamond and Chas. Macdonald pre-sent "A Kiss or Two," The Canadian Mil-itary Octette.
METROPOLITAN (rehearsal, 12.15).—Chas. Windermere and Co. in "Sarah Stern," Estelle Rose, Spalding and Vanguard, Violet Vaughan Trio, Romaine and Dainton, Bi. Bo Bi, Two Devons, Dave Morris, Chas. Stevens, Bioscope.

OXFORD (rehearsal, 12).—C. B. Coch-ran's production, "The Better Ole."
SOUTH LONDON (rehearsal, 12).—Fly-ing Bananas, Tucker, Foot-Gers, The Royal Crests, Alice Hollander, J. J. Wild and Co. in "The Widow Who Would," Or-phaeus Trio, Anna Hana, Geo. Benson, Bio-scope.
TOTTENHAM (rehearsal, 2).—Sanger's Musical Sea Lions, Torino, Armstrong and Howarth, Austin Ridd, Miles Stoddard, Quintette, Stanley Russell, Evelyn and Clayton, Laurie and Elsie Quartette, Clif-ford Morgan, Bioscope.

WALTHAMSTOW (rehearsal, 1).—The Royal Scariet Entertainers, Ben Janner, Trio, Harry King in "An Arabian Night," Silent Tail and Amee, Vera Hind, Lydia and Francis, Mr. and Mrs. Manning, Clif-ford Morgan, Marjorie Ayling, Bioscope.
WATFORD (rehearsal, 1).—Miss Gipsy Toussaint and her Musical Navvies, Henry Baynton, in "The Heart of a Hunchback."

LONDON THEATRES OF VARIETIES.
BALHAM HIPPODROME (rehearsal, 4).—Robert Arthur's Co., "La Poupée," Bioscope.
CAMBERWELL EMPIRE (rehearsal, 4).—Sydney Bransgrove's Co. in "East Lynn," Bioscope.

CAMBERWELL PALACE (rehearsal, 4).—Charles Morris, The Seven Nobodies, The Harmony Four, G. H. Chirwin, The Clif Quartette, Ida Barr, Rosie Reyes, The Paspallins, Walter Wade, Bioscope.
CLAPHAM GRAND (rehearsal, 4).—Ella Shields, The Polinski Bros., Nellie Wallace, Carlton, Oswald, Bernard, Sandie White, W. Van Allen, Rose Cambray, Lee Bliss, Bioscope.
CROYDON EMPIRE (rehearsal, 4).—The McNaughtons, Edna Payne, Queene Lection, The Polinski Bros., The Record Quartette, Claude Goulin, Frank Sylvio, Fimco and Co., Bioscope.

CROYDON HIPPODROME (rehearsal, 4).—Sydney Bransgrove's Co. in "Her Love Against the World."
HAMMERSMITH PALACE (rehearsal, 4).—Hetty King, G. H. Elliott, Wish Wynne, Daly and Henly, Sam Stern, The Four Kempsons, Wilson Hallett, Elsie Robay, Bioscope.
HOLBORN EMPIRE (rehearsal, 4).—Billy Mesnon, Daly and Henly, Hilda Glyder, Jay Whidden, Franco Piper, Lilian Byrne, Daly and O'Malley, E. B. Nicholls & Co., Seven Leroy's, Bioscope.

LEAFORD HIPPODROME (rehearsal, 4).—Rameses, John Lawson, Sandie Morny Cash, Charles Whittle, Ben Albert, Daisy Morrell, Dolly Elsworth, Bioscope.
ISLINGTON EMPIRE (rehearsal, 4).—Low Lake's Co., "The House that Jerry Built," including Musical Navvies, Carlton, Le Bas Duo, Eddy Martyn, Mary Wynne Hulm, Bioscope.
KILBURN EMPIRE (rehearsal, 4).—Harry Day's revue, "Pleasure Bound," Bessie Clifford, Harry Redford, Colley and Scott.

LEWISHAM HIPPODROME (rehearsal, 4).—Marie Loftus, The McNaughtons, Phil Ray, Tom Stuart, Billy Simpson, Carrie Laurie's Juveniles, The Bros. Obo, Decars and Tomaso, Claude Goulin.
PALLADIUM (rehearsal, 11.30).—Little Tich, Geo. Mozart, Max Dareski, Marie Dainton, The Hartley Wonders, Ernest Hastings, Leslie Elliott, Sam Stern, Bio-scope, Lorna and Toots, Boudie, The Dauntons-Shaw Troupe, W. Rickaby.
POPULAR HIPPODROME (rehearsal, 4).—N. C. Slaughter's company, "The Lighte of London," Bioscope.

PUTNEY HIPPODROME (rehearsal, 4).—George Dance's Co., "The Bing Boys," Bioscope.
ROTHERHITHE HIPPODROME (rehearsal, 4).—Karl Hooper's revue, "Step This Way," Daisy Stratton, Grogie, Recco, Bioscope.
SHOREDITCH OLYMPIA (rehearsal, 4).—Kate Carney, The O'Gorman Bros., Morny Cash, The Bam Bams, Pyntie Whyte, Warner, Bioscope, Wilson and Waring.

WILLESDEN HIPPODROME (rehearsal, 4).—Keith Kenneth's Co., "Baby Mine," Bioscope.
WOOLWICH HIPPODROME (rehearsal, 4).—Oswald Williams, Farr and Farland, Malcolm Scott, Wood and Court Trio, The Johannis, Tom E. Hood, Geo. Pickett and Co. in "The Yellow Fang," Bioscope.

MACNAGHTEN TOUR.
BLACKBURN—Pictures, Daphne Wynne, George D'Albort, Sisters Heywood, Hyrnack, Thornley Dodge, Lily Lanstray, "Follies of Frank."
BRADFORD—Pictures, Sisters Jane, Roselle and Clifford, Francini Olloms, Elise and E. Fox, George Murphy, John McNally.
BURNLEY—Pictures, Harry Braddon, 4 Havanas, Sandy Powell, Hickey's Circus, Violet Vanbrugh, Rebecca and Phyll.
CARLISLE—Pictures, Will Lacy, Walter Bonley presents "Odds On," Belle and Betty.
HALIFAX—Pictures, Agda and com-pany, Foden Williams, Ed. E. Ford, "Reveland," Lily Young, Cyril Clensy.
HUDDESFIELD—Pictures, Razard and Browne, "Behind the Scenes."

Venry, Codford, Wool, Wareham, include:—The Maynard, D. W. Watson, Iris and Marjorie, "Dreams of the East" Co., Dot Robinson, Myrtle Saxby, Walter Sisters Rose, Sadie Vane Trio, Little Rex, H. Hewitt, Lily and Rose, Norman Grant, The Glovers, Douglas, C. H. Hennery, Carlos, Grace and Will, and company as booked.

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—A. Wolkow's Basaiaia Orchestra, Feudor's Dandies, Carpathi Brothers, Celia Cokere, Lawrence Barsey, F. V. St. Clair, Fred Danio.
ALDERSHOT ALFRED BERT'S MIL-LITARY HALLS (rehearsal, 2.30).—Some "D.T." Secret Co., Cooper and Baines, Leo and Gertrude, Sisters Mozart, Dale and Vale, Dorothy and Victor, George, Edie Grey, Rose Grove, "Dora," Sadie, Mabel Lowe, Dorothy Dyble, Lenna Hale, Clara Bell, John Hudson, Harold Canyle, Ida Taylor, E. D. Bobbie.
BATH PALACE (rehearsal, 12).—Hullo, Baby.

AYK PAVILION (rehearsal, 1).—The Allied Ragtime Septette, Phil Rees' Little Coppers, Nell Greig and Co., Flo and Mack, Jack Allison, Morris and Lewis.
BATH PALACE (rehearsal, 12).—"Search Me" revue, Bioscope, &c.
BIRMINGHAM HIPPODROME (rehearsal, 12).—Terris and Romaine, Norman Fields, Tokio, Gotham Comedy Girls.
COVENTRY HIPPODROME (rehearsal, 1).—Horace Hunter and Co., Bartie Quar-lette, Wal Langtry, Geo. Prince, Clovelly Girls, Sisters Sprightly, 4 Gerbolas.
DUDLEY OPERA HOUSE (rehearsal, 1).—"Forty Winks."

DUNDEE KING'S THEATRE (rehearsal, 12).—Fred Barnes, Alice Craven, Mimi, Joy Watlie, Chris Baker, Einaro Bros., 5 Bombays.
EDINBURGH PRINGLE'S PALACE—A. J. Hunter and Co., Sisters Carling.
FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Florence Yarnham, Yvette Valaire.
GLASGOW PAVILION (rehearsal, 11).—Sydney Bransgrove presents "The Double Event."
GOLDSBEE GREEN HIPPODROME—ISLINGTON PALACE.—Bryant and Bryant, Annette, Miller Sutcliffe, Mlle. d'Armand, Bioscope, &c.
KINGSTON EMPIRE (rehearsal, 12.30).—Mr. G. Dance's company, "To-night's the Night."

LONDON CANTERBURY—Harry Bred-tell, De Marvin and Miss Hobart, Violet Vandell, Pathe Gazette, pictures.
LONDON GRANVILLE (rehearsal, 2).—Pat Lynch, Ada Durham, the Mikado Family, Deane's Circus, Lillie Lasenah, Mary Trio, Wilkin and McGowan, Minnie Keiman, Monte Walker, Pathe Gazette.
LONDON MILE END EMPIRE (rehearsal, 1).—"Britain's Guest" and the Three Dancing Viennese.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Petite Nini, George Ed-wards, Sisters Austin, Alfred Wellesley and Co., Grossman and Winters, Olive Wright, Trigg and Scott, Sharp's Trom-boneers.
PENGE EMPIRE (rehearsal, 12).—Moss' Empire present E. P. de Courville's "Joy-Land."
PLYMOUTH PALACE (rehearsal, 1).—Daisy Wood, Meteor Trio, Barry and Clark, Ivor Vinton, Spessell Bros. and Mack, Anita Corcoran, Myra Forbes Trio.
PONTFRIED TOWN HALL (rehearsal, 4.15).—Haley's Juveniles, Walton and Lester, Miss Violet King, The Gallinos, and pictures.

READING PALACE THEATRE (rehearsal, 1).—Payne and Hilliard, Jack Hughes, Snowe Brothers, Pathe Gazette, Dare Aus-tin, Rell and Butt, Doris May, La Petite Musical, Eleven Hedges.
SALFORD REGENT (rehearsal, 11).—Alva York, Countess Rabadi, Geo. Hyam, Cornelia Tice, "Toyland" Bioscope.
WIGAN HIPPODROME (rehearsal, 11).—Mr. Francis Laidler's revue, "The Silver Lining."

BIRTHS, MARRIAGES, DEATHS
The charge for inserting in "The Era" an announcement of a Birth, a Mar-riage, or a Death, or an "In Memoriam" notice, not exceeding twenty-four words, is One Shilling and Sixpence.
As a guarantee of good faith, the name and address of the sender must accompany each notice.

BIRTH.
DUNNING.—On Nov. 3, at 49, Goldsmith-street, Nottingham, the wife of Guy E. Dunning, of a son.
MARRIAGE.
The marriage is announced of the well-known actor, Mr. T. A. Shannon (brother of J. J. Shannon, R.A.), to Miss Vera Scott, of Kingtonhoe Manor, Shropshire, which took place on June 13 last.
IN MEMORIAM.
GRAHAM.—In loving memory of my dear brother, J. G. Graham, who died Oct. 31, 1907.
HARLAND.—In loving memory of my dear friend, Fred, who passed away Nov. 13, 1912. Deeply mourned by his sorrowing wife, Rose Pelham.
LENO, DAN.—In affectionate remembrance of my late husband, who fell asleep Nov. 31, 1904. Always remembered by his lov-ing son and daughter, George and May-Lydia.

LYDIA.
THOMAS ALLEN.—In loving memory of Thomas Allen, equestrian, who died Nov. 6, 1898. Never forgotten. Geo. Lillian, daughter of above, who died Nov. 5, 1915.
TRANSFIELD.—In ever loving memory of our dear mother, Belammina Transfield, wife of T. G. Transfield, circus pro-prietor, who passed away at Lincoln, Nov. 6, 1899, lovingly remembered by her children, Mrs. H. Elliott (Elliott Savanas), Transfield Sisters, and Tony Transfield.

WINTER QUARTERS.
This famous menagerie has been brought to Glasgow for the winter season by E. H. Bostock, and opened in the Zoo Buildings on Thursday last. The first performances were under the auspices of the Lord Provost and Magistrates, and the entire day's drawings, amounting to £105, were handed over to the Fund for our Prisoners of War in Germany.
All the popular features of this famous show are still in evidence, including the great hippopotamus; and, in addition to the animal collection, a number of side-shows are included. There is a huge merry-go-round of motor-cars, an educated chimpanzee, fortune-tellers, ring-shies, and Ania, the smallest woman in the world.

Mr. Bostock has done a graceful act in announcing that (except on Saturdays or holidays) wounded sailors or soldiers will be admitted free of charge.
"Love Levels All."
Mr. W. V. Garrod's new drama, "Love Levels All," which was recently produced in the provinces, had its first London in-troduction at the Battersea Palace on Mon-day, and met with a very favourable re-ception.

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IMPORTANT NOTICE.
Owing to prevailing conditions "THE ERA" is obliged to go to Press earlier. Advertisers announcements which arrived too late will appear next week.
Advertisement Copy, in future, must reach this Office before 12 noon on Tuesday until further notice.

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MELODYLAND.

B. Feldman and Co.

The progressive forces of vaudeville are concentrating on the Arthur-street front these days, but fortunately their attitude is not hostile. On the contrary, their object is to tap that best of all musical springs, Feldman's catalogue of pantomime hits. At the moment some score of numbers are generally favoured, and it is significant of the discrimination of the Feldman house that the same numbers are those included in that big sixpennyworth "Victoryland" selection. "Where the Black-eyed Susans Grow," is a sure winner; and "All the World Will Be Jealous of Me" and "Let the Great Big World Keep Turning" are also hot favourites. As there is no standing still in Arthur-street, it is quite on the cards that some exceptional numbers will appear at the eleventh hour, so to put it. Managers and artists should therefore keep in touch with Feldman's if they wish to have choice of the best pantomime material.

Next week Bessie Clifford commences a tour of the Gulliver Circuit with quite a bunch of Feldman numbers, of which more anon. Meantime we desire to draw attention to Miss Clifford's original creation, "In Blinky, Winky, Chinky Chinatown," which will be a special feature of her act during the tour. Special dresses have been ordered, and Miss Clifford will elaborate this number with which she has been so consistently successful.

In a new book, "Temporary Heroes," just issued by John Lane, the author gives us as an example of the songs which stimulate the "Jocks" at the Front, that old favourite of Harry Lauder, "It's Just Like Being at Home." Feldman's songs are always at the front!

Nancie Hanton has secured another big winner from the Arthur-street list in "Where the Black-eyed Susans Grow." At Balham last week Miss Hanton drew enthusiastic plaudits from an admiring audience for a splendid rendition of this number.

Two new numbers worthy of the attention of the profession, "I'd Like to Marry" (But I Couldn't Leave the Girls), words and music by Nat. D. Ayer, and "Oh, Boy! When You're Home on Leave," words by Nat D. Ayer, Fred Thompson, and Clifford Grey, and music by Nat. D. Ayer.

Star Music Co.

That captivating comedienne, Jen Latona, introduced to the Palace, Hammer-smith, audiences this week the Star Music Co.'s eleventh-hour pantomime winner, "Spring Me in the Moonlight," which was an instantaneous success. Everyone who has heard this song acknowledges it to be a "real winner," and many principal girls have already asked to have it reserved for pantomime.

Ella Relford has wired to the Star Music Co. that she has made a terrific hit at the Hippodrome, Leeds, with "Down Texas Way." There is no question now of this number being a winner for principal boys, and it will certainly be one of the outstanding song successes of pantomime.

Jack Hamsall's fine tenor voice is heard to great advantage in the successful revue, "Would You Believe It?" Mr. Hamsall is featuring in the show the Star Co.'s fine

ballad, "I Want You to Know I Miss You," with tremendous success, never failing to receive an encore.

Miss Marie Santol opened at the Bedford, Camden Town, on Monday, where she is featuring no less than three Star winners, namely, "I Want You to Know I Miss You," "You Were Very Good to Me," and "Good Old John Bradbury," each song being enthusiastically received.

Winsome Winnie Ward is working at Collins's this week, and is singing the Star Co.'s popular pantomime chorus song, "There's a Girl for Every Soldier," the chorus of which is vociferously sung by the audience.

Lawrence Wright Music Co.

Judging from the number of inquiries the Lawrence Wright Music Co. are receiving regarding their new chorus song, "Just Keep Marching Along," it is safe to predict this number will be an outstanding chorus success of the pantomime season. There will undoubtedly be few principal boys without this number. Principal girls will find in "Snowtime in Switzerland" a song particularly suited to them. This pretty and catchy number has just been produced by Miss Dainty Doris with enormous success, and will most certainly be one of the notable successes of the season.

The firm have been fortunate in being able to arrange with the manager of the Empire to use their two big song successes, "Somewhere in Somerset" and "That Dancing Melody," for the coming pantomime season. "Somewhere in Somerset" will make a delightful production number, whilst "That Dancing Melody," which is a rag number of an extremely bright kind, will be found most useful either for production or as a single number. Managers, producers, and artists who have not yet secured these two songs should make application for them immediately.

Mr. Harry Taylor, who is appearing at the Argyle Theatre, Birkenhead, this week, has a wonderful song success in "The Maple Leaf and Rose," which is written and composed by himself. By arrangement with Mr. Taylor, the Lawrence Wright Co. are able to offer this also for pantomime. Artists playing Fairy Queen are certain of being well suited with the ballads which Lawrence Wright has, and no show will be complete without one or other of these numbers. "When God Gave You to Me" has proved such a stirring success everywhere that you will be certain to hear it in every town in the country during the Christmas season; and the same may be said of "Love, Come From Your Hiding-place," the new waltz ballad, and "Until We Meet Again," a number which is steadily gaining in public favour everywhere. As a principal boy ballad, "The Kiss that Made You Mine" will ensure for artists a hearty reception.

VARIETY NOTES.

Jay Whidden, the wizard of the violin, is back in town at the Croydon Empire this week, following a two months' provincial tour. At the Brighton Hippodrome last week, where he is a great favourite, Jay had the heartiest of receptions. As a song composer Jay has made a big reputation, and just now

pantomime artists are seeking his services daily at Mr. Bert Feldman's offices.

Geo. F. Ford and Erb.

The ventriloquist act presented by this artiste is provided with much original material, and the conversation with the putter in the cellar—wine or coal?—is particularly well done. The splendid reception the act met with last week at the Willenden Hippodrome was fully justified. George returns to the Gulliver Circuit next January.

The Carina Trio.

The delightful musical act presented by these artistes last week at the Victoria Palace made a very favourable impression, and it is quite possible we shall see them again in town very shortly, providing they are able to postpone a few provincial dates. The trio recently concluded a two years' tour with Lew Lake's combination. Baisden.

This clever talking comedy cyclist did remarkably well at Chiswick last week. This week he is playing at the Palace, Aberdeen, and next month resumes the Moss tour at Finsbury Park.

Two Devons.

In referring to this new act last week we omitted to mention that the special feature is the introduction of two pianos. The duo are at the Tottenham Palace this week.

A Bright Show

At Walham Green this week Linden and Berridge are one of the outstanding features of a good programme. The various items given by Harry and Ida (the latter wears some charming dresses) are novel and refreshing, and they should soon become popular favourites in town.

J. G. Taylor.

Although the philosophic jester, assisted by Dorothy Summers, only produced his show six months ago, he has appeared at the London Coliseum twice within two months, which proves that his act is one that is quickly finding favour. At Finsbury Park recently, when the act was given an ideal setting, "J. G." and his charming partner made an unmistakable hit, the patrons thoroughly enjoying their refreshing entertainment.

Takeo and Koma Namba.

The extraordinary entertainment provided by these boys has caused a lot of discussion both in and out of the profession, especially with regard to the upside down feat up the staircase. At almost every town visited the medical profession particularly are amazed at Takeo, who performs this astounding feat. Many eminent specialists here and in America who have examined him after the performance marvel that it is possible for the brain to stand the enormous strain, but the fact remains that beyond an occasional headache Takeo does not feel the slightest effect.

It took him over two years to learn this trick, and the pair gave the first performance in public at the Coliseum, Chicago, in 1904. Their first appearance in this country was at Finsbury Park about a year ago. They have twice visited Paris, but have been obliged to decline further engagements, as their bookings in this country extend into 1919. The boys have registered for the American Army.

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THEATRICAL GOSSIP.

The New Entertainments Committee.
Hearty congratulations are due to the various associations who have combined to form a joint committee of entertainments, details of which are given in another column. It is the first successful attempt to found a permanent body of such character, and its value to the theatrical calling should be incalculable.

"Loyalty" for London.

A new war play, which promises to arouse keen interest, has been secured by Messrs. Vedrenne and Badie for production on Nov. 21 at a West End theatre. The new piece is called "Loyalty," and a hint of its message is contained in the announcement that the first three acts take place respectively in June, July, and August, 1914, and the final act two years later.

How Peak-uliar!

Until I read a recent communiqué concerning Vedrenne and Badie's new play-purchase, "Loyalty," I confess I had not heard of "The Peaks of Emotion" which certain parts of that play are said to touch. If I were base enough to pervert a pun I should feel inclined to say that this curious communiqué's phrase is preciously Peak-uliar!

"Nothing But the Truth."

The latest importation from America is "Nothing But the Truth," a comedy, by James Montgomery, which Mr. Gilbert Miller has acquired for production early in the New Year. Mr. A. B. Matthews is to have the leading rôle, but this will not affect the run of "The Willow Tree," in which Mr. Matthews is now appearing.

A New Author.

The New Year will also witness the production of "The World Outside," a comedy written by the well-known barrister, Mr. Patrick Hastings. The play, which Mr. Albert de Courville has purchased, is the author's first.

A T.R. Karno.

Fred Karno confesses to me that he is anxious to secure a West End theatre where to blossom forth as a play-presenting impresario. He will start with a new farcical comedy written by Walter Ellis of "A Little Bit of Fluff" fame, entitled "The Week-End."

(H)un-Wanted.

The directorate of the New York Metropolitan Opera House has banned all German operas for the duration of the War. We of the British Isles are not so "extreme" as to seek to prohibit the works of Beethoven, Mozart, Wagner, and Co. But there is still in these islands too much music by living Huns who have even signed Manifestos of Hate against us!

Bureaucracy!

It is good news that the bureaucrats of the Customs House are at last awaking to the waste of paper, clerical work, and temper entailed by the numberless useless documents required from those honorary tax-gatherers, the managers of places of entertainment, in connection with the tax.

So far back as January last the Theatre Alliance took up a strong attitude in the matter, and eventually had it brought to the personal attention of Mr. Bonar Law. Upon this, a statement was made to him by the Customs House officials, which manifested was not in accordance with the facts.

In the course of a full reply to the Secretary of Inland Revenue, Mr. Mulholland said: "Yet I know on unimpeachable authority that the Chancellor of the Exchequer has been informed that you are prepared to accept one complete return for each performance, and that the Commissioners for Customs and Excise have written me to this effect. If I am rightly informed—and I have no reason to doubt this—I beg to say that I regard the matter very seriously, and as a grave misstatement of fact, which I venture to suggest demands your careful attention and early explanation."

Sir Lawrence Guillemard thought fit to interpret this as "a charge of bad faith against the Department." But clearly the Alliance case got them all the same, and the Department looks like moving ten months after the matter had been brought to its attention! Well, better late than never.

A Big Dramatic Bag.

Mr. Alfred Butt has a batch of productions new in preparation. First comes "The Beauty Spot," which will restore to London that fascinating Parisienne, Mlle. Regina Flory, and reintroduce the popular comedian, Mr. Tom McNaughton. Next appears "Pamela," the new musical play, by Messrs. Arthur Wimperis and Frederick Norton, in which Miss Lily Elsie and Mr. G. P. Huntley will appear at the Palace Theatre on or about November 27. Messrs. Wimperis and Norton are also engaged upon another play from the French of M. P. L. Piers.

Mr. Ivan Caryll is putting the finishing touches to two more musical plays. "Very Good, Eddie," by Jerome D. Kern, Avery Hopwood's farce, "Fair and Warmer," which is described as "A Gale of Laughter," and ran over a year at the Harris Theatre, New York; and a picturesque production, entitled "The Bird of Paradise," written by Richard Wharton Tully, bring the total of novelties up to eight.

Another theatrical firm that is displaying great activity is that of Messrs. Grossmith and Laurillard, who have three new productions in preparation—"Tilly of Bloomsbury," a sentimental comedy of London life, by Ian Hay; "The Great Lover," a drama upon which Sir Herbert Tree was occupied at the time of his death; and "The Nut," an adaptation of a French farce for which Mr. Nat Ayer is writing the music and Mr. Clifford Grey the lyrics.

Brighton Record Broken.

Miss Ethel Irving's special matinee of "The Three Daughters of M. Dupont," at the Theatre Royal, Brighton, last week, broke all the records of that theatre. The sum paid to the Government as entertainment tax amounted to no less than 244 10s. 4d. for the one performance.

By a curious coincidence, the record receipts for a flying matinee at that theatre were for many years held until last week by Sir Charles Wyndham, and his manager at the time was Mr. A. F. Henderson, who is now representing Miss Ethel Irving.

Flight Commander at Nineteen.

Mr. H. B. Irving's son Laurence has been promoted Flight Commander. About a year ago, it may be recalled, the gallant young officer, then Flight Lieutenant, was decorated by the French Government with the Croix de Guerre.

Martin Harvey on Tour.

Mr. Martin Harvey this week begins the Western portion of his tour, and is playing to crowded houses at the Prince's Theatre, Bristol. On Monday the jubilee of the Prince's Theatre took place, and the proprietors and Mr. Martin Harvey are giving the night's receipts to King George's Fund for Sailors. On Monday next the Lyceum Theatre, Newport (Mon.), is the halting-place, and Birmingham Theatre Royal follows on the 19th.

Both Mr. and Mrs. Martin Harvey spoke at a very successful meeting held on Tuesday in the Cutlers' Hall, Sheffield, on behalf of the Y.M.C.A. Huts in France. In the course of an address, that was listened to with rapt attention, Mr. Martin Harvey related his recent experiences in France, and Mrs. Martin Harvey appealed for funds. The result was a subscription of nearly £50.

Mrs. Martin Harvey also continues to make her Red Cross appeals, and is to be congratulated upon her success in extracting money from the pockets of the well-disposed for one of the best of good causes. Last week, at Sheffield, she obtained £34.

A Vivacious Veteran.

That ripe and richly experienced actor, John Hastings Bateson, will reach his 77th year to-morrow, and I can think of no one likely to dispute his claim to be the oldest actor in harness. J. H. B. began his professional career in New Zealand in 1864, and since then has accomplished valuable work at the footlights and for the film, and is still more capable than many a younger man.

Fashioned in Bristol.

Although not a son of the western city—he was born at St. Bride's, a village five miles out of Newport (Mon.)—Mr. Lyn Harding, who is presenting "Wild Heather" at the Strand, has interesting memories of Bristol.

Apprenticed to the drapery business at Newport, he later obtained a situation at Cardiff, where he created a reputation as an elocutionist. One Sunday when travelling to Bristol he fell in with "A

An Extension of "Leave."

Mr. W. W. Kelly has arranged for Walter Howard's success, "Seven Days' Leave," to remain a second week at the Liverpool Shakespeare Theatre, where it is enjoying remarkable success. On Monday the Lionel Rignold-Charles Macdonald company in "Diplomacy" commences a visit.

The Hustler's Popularity.

A remarkable indication of the popularity of W. W. Kelly was forthcoming the other evening, when the well-known manager attended the first of a series of popular concerts given in the Pictorial Hall. On walking up the hall, prior to the commencement, Mr. Kelly had something in the nature of a Royal reception—an indication, obviously, of the appreciation which the Liverpool public feel towards Mr. Kelly for his services to the cause of opera on Merseyside.

"The Knife."

"Inside the Lines," at the Apollo, has reverted to evening performances with matinees on Monday, Wednesday, and Saturday. Meanwhile Mr. Bernard Hislin informs me that he is negotiating for another theatre at which to present the successful New York production, "The Knife," the work of Mr. Eugene Walter, whose previous plays, "Paid in Full" and "The Eastway," will be remembered at the Aldwych and the Queen's. Though "The Knife," the title of which may be altered for London, will prove particularly interesting to the medical profession, admission will not be limited to "adults only."

"The Jeffersons."
Vincent Douglass's comedy, "The Jeffersons," is still doing wonderful business everywhere. The well-known manager, Mr. J. F. Elliott, has written in highly complimentary terms regarding "The Jeffersons," stating that it was the only play he had sat out for two whole evenings, while Mr. Wilfred Shine he expressed the opinion that it was one of the best plays of the kind he has ever seen.

General Theatrical Fund.

The November meeting of the directors of the Royal General Theatrical Fund was held yesterday at 12-13, Henrietta-street, Mr. Herbert Lyndon presiding, and Messrs. Lionel Cason, Herbert B. Hays, Frank Weatherby, Charles Cruikshank (secretary), and Charles Rock (the treasurer) were in attendance. A candidate for membership was elected. Several matters were discussed, and instructions given to the secretary to deal with them.

Touring Managers' Association.

The monthly meeting of the Touring Managers' Association was held at the offices, Walter House, Strand, on Friday. Such important matters as the increased entertainment tax, and new printing requisition, and the camp theatres, were discussed at great length.

A member reported the alleged breach of contract by an artiste, and the matter was placed in the hands of the hon. solicitor.

The next meeting will take place on Friday, Nov. 30, at Walter House, Strand, at 2.30.

Old Bill Back in the Bill.

Mr. Arthur Boucher, who has been suffering from a slight attack of throat trouble, is back again at the Oxford, playing as strongly as ever his part of Old Bill in "The Better Ole." During Mr. Boucher's absence his rôle was excellently sustained by Mr. Henry Wenman.

Prince of Wales's New Tenant.

A long lease of the Prince of Wales's Theatre has been acquired by Mr. André Charlot, who has so thoroughly proved his capacity to please the public. Mr. Charlot's tenancy begins on Dec. 15, but he will not begin actual operations there until after the run of "Carmenita," the end of which is not yet in sight.

THE DRUID.

King George's Fund.

A very successful matinee, arranged by the Messrs. Wright, of the King's Theatre, Greenock, and Mr. J. Bamister Howard, on behalf of King George's Fund for Sailors, was given on Oct. 12, by which the receipts, without any deductions for expenses, were handed over, the total being £112 13s. 9d., quite a satisfactory result.

The Messrs. Wright gave the theatre, lighting, advertising, &c.; Mr. Howard's "Belle of New York" company gave the performance; the local band and entire staff of the theatre also gave their services free. The Messrs. Wright have banded the handsome total to Provost W. B. McMillan, who took a keen interest in the matter, and who has transmitted the amount to the proper quarter.

"Damaged Goods" in the West.

Bristol, in a theatrical sense, is a little bit behind the times very often, and I hear that many attempts to get a hall or theatre for "Damaged Goods" there have always failed; but success has at last been achieved for a week's run in Clifton in December. Singularly, Cardiff had the play in the Welsh metropolis several months ago, and Bath has it this week, so with Bristol theatregoers it has been a case of "so near and yet so far."

"One Hour of Life."

Messrs. Jay and Ellis, of "A Little Bit of Fluff" fame, have decided to send out the above thrilling play in the early spring. A really first-class company is to include a "star" name in the leading part. Mr. Percival M. Selby is undertaking the booking of the tour, and is also arranging another spring tour of "A Little Bit of Fluff" for the same management.

The Wounded at Birkenhead.

The Wednesday matinee at the Theatre Royal, Birkenhead, was again attended by a large number of wounded soldiers, who appreciated to the full the performance by Mr. Charles Macdonald's company of Bernard Shaw's "Pygmalion." At curtain-fall Sergt. Lewis, R.F.A., proposed a vote of thanks to Mr. Kelly and to the artists, orchestra, and staff for the kindness which had been shown to everyone that afternoon. All the wounded heroes responded with tremendous enthusiasm.

On behalf of Mr. Macdonald's company Mr. Charles Thursty said that there were moments in an actor's life when it became "worth while." He was experiencing one of those moments at the present, and he was happy and proud to be able to amuse those who had done so much, and he was perfectly sure that every member of the company felt the same.



[Moffet Studio, Chicago.]
MR. LYN HARDING.

Grip of Iron" company, then on its way to the Bristol Theatre Royal, and made acquaintances with some of the members. An understudy was required for one of the small parts, and he used his opportunity to such good purpose that it proved to be the first rung in the ladder of success up which he rapidly ascended.

Mr. Lyn Harding always remembers the looking glass in which he made up at the Royal, for it was once used for a similar purpose by the great Macready.

The Beecham Festival.

Sunday evening, Dec. 9, is now fixed for the O.P. Club dinner to Sir Thomas Beecham. Time and place, 6 for 6.30, at the Criterion. A number of distinguished visitors have been invited to support the guest of the evening.

Drury Lane Pantomime.

Mr. Arthur Collins has engaged Mr. A. G. Spry for the forthcoming Christmas annual at Drury Lane. A part is being specially written for the popular comedian and agile dancer.

Shakespeare League Journal.

The current month's number of the "Shakespeare League Journal" has on its front page an eloquent plea by the Rev. Stewart D. Headlam, who is now editing the journal, for the performance of Shakespeare without extraneous scenic embellishments. In the supplemental leaflet contributed by Mr. Wm. Poel is an interesting catalogue of the authenticated events in the life of Shakespeare.

Mrs. Flanagan Benefit Fund.

A fund is being raised for the benefit of Mrs. Flanagan, who so ably seconded her husband's work at the old Queen's Theatre, Manchester, the amount aimed at being £1,000. For the last twenty-four years, as is well known, the late Mr. Richard Flanagan gave an annual season of Shakespeare in Manchester, but, owing to the adverse conditions of the times, all the revivals put on during the war resulted in serious financial losses.

An influential list of vice-presidents, with the Lord Mayor of Manchester at their head, includes the Mayors of Salford, Stockport and Oldham, Sir Thomas Beecham, Judge Parry, Mr. J. L. Paton, Mr. John Hart, Mr. Oswald Stoll, Mr. Peter Watson, Mr. Walter de Frece, Mr. Ben Greet, Mr. Lyn Harding, Miss Marie Brema, Miss Margaret Halstan, and Miss A. E. P. Horniman, M.A. The hon. secretary of the executive committee is Mr. Percy Guttenberg, The Studios, 40, Oxford-street, Manchester. The directors of the Manchester Palace of Varieties, Ltd., it should be added, have very kindly granted the committee a matinee, on Wednesday, Nov. 21, for the benefit of this fund.

PARLIAMENTARY CANDIDATES AND THE TAX.

The candidate for North Salford, who gave the pledge to oppose the Entertainment Tax, has been elected by the sweeping majority of 1,277. This is the highly gratifying result of the second time the entertainment interests have thrown their weight into the scales at a contested election.

In accordance with the resolution passed by the Theatre Alliance, a telegram in identical terms was sent to each candidate. No reply was received from Sir C. Mallett until after the poll, but Ben Tillett wired immediately as follows:—

"Mulholland, President Theatre Alliance, London. Am opposed to Entertainment Tax. Will vigorously oppose. Tillett."

The Theatres and Cinemas Organizations in Manchester and district at once got to work in the constituency in support of the Opposite-Tax candidate. It is not contended that this support accounted for the whole of the majority, but unquestionably it contributed substantially to it.

This is most encouraging, and the Government, which has been so callously indifferent to either the splendidly patriotic work done by the entertainment world or the profits that the burdens for which it has been singled out were unbearable, may shortly sit up and take notice. A member has now been sent to Parliament who is definitely pledged to oppose this iniquitous tax. See to it that others shall join him there as vacancies occur. The powers-that-be have long recognised the value of the stage and the screen for propaganda purposes. Let us prove to them that we also recognise it by using it to the full.

FUNERAL OF MRS. HUTCHISON.

The last sad rites were performed over the late Mrs. James George Hutchison (professionally known as Miss Emma Hutchison) at Hampstead Cemetery on Wednesday. The funeral was a private one. At the graveside were present Sir Charles Wyndham, Mr. James George Hutchison, Mr. Percy Hutchison, Mr. Howard Wyndham, Mr. Henry Arthur Jones, Miss Ethelwyn Jones, Mr. W. Patrick, Mr. F. G. Thurston, and Mr. Wallace Stranack. The service was conducted by the Rev. St. Peter, Vicar of Hampstead.

Hundreds of letters and telegrams of sympathy have been received by Mr. J. G. Hutchison and Mr. Percy Hutchison, including messages from Sir Arthur Pinero, Mr. R. C. Carton, Mr. Henry Arthur Jones, Miss Madge Titheradge, Mr. and Mrs. Fred Terry, Mr. G. T. Minshall, Mr.



THE LATE MISS EMMA HUTCHISON.

Otto Culling, Miss Ellis Jefferys, Miss Lillian Braithwaite, Mr. Norman McKinnel, Richard Lambart, Mr. Cecil Beryl, Miss Laura Saker, Mr. and Mrs. Harold Terry, Mr. R. Saratini, Mr. Ashley Marvin, Mr. Walter Haas, Mr. P. Pennell, Miss Dorothy Thomas, Mr. W. Lescoe, Mr. Duncan McRae, Mrs. Bruce McRae, Miss Bessie Frank, Mr. Louis Nethercole, Miss Fane, Miss Sweeting, Mr. Malcolm Watson, Mr. J. T. Grein, Mr. C. T. H. Helmsey, Mr. Hayden Coffin, Mr. J. B. Mulholland, Miss Lottie Vane, Major Goulet, Sir John Bland Sutton, Mr. Lynton Lyle, Miss May Warley, Miss Marie Illington, Mr. Stanley Turnbull, and Miss Stuckey.

Many floral tokens gave evidence of the love and respect in which the deceased lady was held. A beautiful wreath was inscribed "Jim; in loving memory of my darling wife," and a cross from Mr. and Mrs. Percy Hutchison bore the words, "Percy and Lillian; in loving memory of our darling mother." Wreaths, crosses and chaplets came also from Sir Charles and Lady Wyndham, Mrs. G. Spencer-Bower, Messrs. Howard and Wyndham, Isabelle and Claude, Edgar Ashley Marvin, Mr. F. G. Thurston, W. Patrick, Betty and Keith Kennoth, Dora Fellowes Robinson, Ernest Bromwich, Kathleen Kibble, Diana Wilson, Mrs. Henry Arthur Jones, Nellie Morris, Mr. and Mrs. Wallace Stranack, Alice Mullins, Mr. and Mrs. Herbert Jay, Mr. and Mrs. Malcolm Watson, Miss Boothe, "A Kiss for Cinderella" Co., and the Manager and Staff of the Theatre Royal, York.

THE LATE MR. FRED BILLINGTON.

Many playgoers have received with much regret the news of the sudden death on Friday of Mr. Fred Billington, one of the most popular members of the D'Oyly Carte Opera Company. He had been playing at Cambridge, and was met by Mr. D'Oyly Carte at Liverpool-street Station. They took lunch together, and soon after, when walking through the corridor, Mr. Billington fell down. A doctor was called, and found that death had taken place.

Mr. Billington joined the D'Oyly Carte Company in 1879, when he appeared at the Standard Theatre, Shoreditch, as Bill Bobsay, the bo'sun's mate in "Pinafore." It was during a visit of the company to Torquay that the historic copyright performance of the "Pirates of Penzance" was given at the Royal Bijou Theatre at Paignton, when Mr. Billington took the part of the sergeant of police, a character that will always be associated in London with the name of Rutland Barrington. With others of Barrington's parts he became popularly identified by provincial audiences, but unquestionably his most popular part was Pooh Bah in "The Mikado." The funeral will take place to-morrow (Thursday), at Highgate.

ADVERTISEMENT POSTERS AND THE PAPER RESTRICTIONS.

The poster restrictions, referred to in our last issue, look like having a ruinous effect upon many theatrical and other enterprises where there is in stock thousands of pounds' worth of posters, printed before the war. As Mr. Rowlands, secretary of the Theatrical Managers' Association, pointed out in our columns last week, the anomalous position is that while vast stocks of large pictorial and letterpress posters will be held up if the new Order is persisted in, new posters of the smaller sizes may still be printed.

The unfairness arising from this position should be impressed upon the Royal Commission on Paper, and in particular the following points should be emphasised:—

(1) Amusement caterers and traders have large stocks of posters, printed before the war, in hand.
(2) Contracts made, since the war and last regulations, between poster printers and amusement caterers and traders are in existence, under which printers are carrying thousands of pounds' worth of posters. What will be the position as between the printer and the trader?

(3) Contracts exist between bill-posting and advertising firms and amusement caterers and traders, since the regulations, whereby billposters have contracted to post pictorial and letterpress bills upon specified hoardings and positions throughout the country. What is the position as between the billposter and the trader?

(4) Resulting from (3), contracts exist between billposters and owners of sites and hoardings, railway companies, and owners of properties under which the billposter either has paid in advance or still has to pay rent for a number of years for sites and hoardings.

What will be the position of the bill-

poster, liable under pre-war conditions these rents (amounting to many thousands of pounds per month) under the new restrictions?

All these points must be impressed upon the Royal Commission on Paper.

Under Clause 19 relief is given as follows:—Where the fulfilment by any person of any contract is interfered with by the necessity on the part of himself or any other person of complying with any provision of this Order, that necessity shall be a good defence to any action or proceeding taken against that person in respect of the non-fulfilment of the contract so far as it is due to that interference.

But the printer, the billposter, the advertising agent, the theatrical caterer, and the trader want to carry on their business.

In the House of Commons on Monday Mr. Wardle, answering Mr. Boverman said:—"The general licence was issued with a view to giving poster printers an opportunity of disposing of the stocks in their possession. The question of renewing it is now being reconsidered by the Paper Commission. In the meanwhile I understand that the Commons are ready to consider applications for special licences, and to grant them if satisfied that the existing restriction involves individual firms in substantial loss without any countervailing economy in the use of paper."

Mr. H. W. Rowland, of the Theatrical Managers' Association, informs us that the Paper Commission has under consideration the question of theatrical posters already in stock of a larger size than four-sheet double-crown—manufactured prior to the Order of Oct. 22 last, and that an official licence respecting their use may be expected within the next few days.

Other matters were also discussed.

The new Paper Restriction Order and

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THE ENTERTAINMENTS TAX.

REMARKABLE EVIDENCE OF DAMAGE TO THE INTERESTS OF THE AMUSEMENT WORLD.
INCREASED TAX DEFEATS ITS OWN OBJECT.

By THE EDITOR.

WE have made an exhaustive investigation into the working of the increased Entertainments Tax, which came into operation on October 1, 1917, and the figures collected and published below show that the takings at the theatres, music halls, and cinemas have dropped an alarming extent, taking an average of all places of amusement throughout the country. Mr. BONAR LAW, in debate in the House of Commons, said, "The tax is one which I will watch with the very greatest care, in order to see how it works. . . I definitely promise to give careful consideration to the working of this tax as time goes on. To carry out this promise the CHANCELLOR must have before him the first-hand information gathered from proprietors and managers throughout the country. With the assistance of our good friends and supporters we place to-day at the CHANCELLOR'S disposal the essential facts, without which all talk about the tax, both for and against, must be useless. The figures and statements printed below are in every case given over the signature of the proprietor or responsible manager, and the original documents, marked with reference numbers according to our list, are at

the Government's disposal. The figures and other particulars are the most remarkable ever collected by private enterprise in the history of the amusement business, and will, we confidently hope, lead to better conditions at an early date for the overtaxed amusement caterer; to a higher revenue for the CHANCELLOR, and to the sustaining and encouragement of that high moral throughout the country so necessary to the winning of the war, and which the theatre, the music hall, and the cinema only can instil and cultivate. THEATRES NOT AFFECTED.

No information such as we have collected could be of real use to the business and the country unless enquiry had been conducted in an impartial spirit. In the course of our enquiries we have found fifty places of amusement not affected adversely by the tax, but in every case there is a special reason for the fortunate position in which these houses stand. For example, one proprietor from a thickly populated town writes: "A number of military have recently been drafted into this town, in addition to a large number of visitors who have arrived here from air-raided districts." Special reasons apply to all those cases where

proprietors have not been affected by the tax, and the case against the increased tax is the stronger on account of them. The written evidence on this side of the question will, of course, be placed before the authorities with the information on the opposite side.

BUSINESS SECRETS NOT BETRAYED.

Our readers will observe that we have so arranged the lists published below that it is impossible to identify any particular theatre, so that one management cannot learn what another management is doing. Therefore, will those managers who have refrained from sending in their figures owing to the fear of publicity being given to them kindly forward them to "The Era" office at once, so that they may be published with the second list next week, which exigencies of space compel us to hold over?

The evidence published below proves that if the amusement business is not to be crushed out of existence the increased tax must be taken off, and we feel confident that the evidence which, with the help of our friends, we are enabled to place before him will lead the CHANCELLOR speedily to this conclusion.

FACTS AND FIGURES

showing the effect of the increased tax on

THEATRES, MUSIC HALLS, AND CINEMAS

Collected by "The Era" from Proprietors and Managers throughout the country.

The first column gives the district or town in which the theatre, cinema, or music hall is situated. The reference number is that marked upon the document signed by the manager or proprietor giving the information as to the effect of the tax. These documents will be placed before the Chancellor of the Exchequer, in support of "The Era's" appeal to have the increased Entertainments Tax taken off. The drop in receipts is calculated from Oct. 1, the date when the increased tax came into operation:—

Town and Ref. No.	Drop per week in receipts since Oct. 1, 1917.	Remarks.
Ackworth (56b)	25 p.c.	Compelled to close three days a week.
Alnwick (57b)	20 p.c.	
Barrow (2b)	50 p.c.	Tax has ruined the early doors for the best seats, excepting Saturdays. Also second houses are quite 50 p.c. down.
Annan (1)	3 p.c.	Decreased since Oct. 1.
Ayr (2)	25 p.c.	Tax too heavy for better-class patrons.
Ayr (3)	25 p.c.	Tax too heavy for better-class patrons.
Ayr (4)	25 p.c.	Tax too heavy for better-class patrons.
Aberdeen (7)	40 p.c.	Better class patrons affected. This theatre depends on these.
Aberdeen (5)	40 p.c.	Tax falls too heavily on middle-class people.
Aylesbury (199)	25 p.c.	6d. seats affected.
Altrincham (200)	10 p.c.	6d. and 9d. seats affected.
Aintree (201)	12 p.c.	Cheaper seats patronised.
Aberdeen (202)	25 p.c.	
Aberdeen (356)	12-13 p.c.	
Aberdare (357)	25 p.c.	People will not pay.
Aberdare (460)	25 p.c.	Hope the tax will be modified.
Barton-on-Humber (420)	—	6d. seats affected.
Barnstaple (16)	25 p.c.	The tax is a mistake on the part of the Government.
Birkdale, near Southport (17)	20 p.c.	Unable to stand strain of extra tax.
Barnes, S.W. 13 (18)	50 p.c.	Weekly loss equal to amount of new tax.
Basingstoke (19)	25 p.c.	Better class seats affected.
Bournemouth (23)	24 p.c.	6d. seats affected by tax.
Bury, Lancs. (24)	6 p.c.	Must close down if tax is not removed.
Berkhamsted, Herts (25)	60 p.c.	Returns must show decrease in revenue to Government.
Barrowford, Lancs. (26)	33 p.c.	Early doors and booked seats are now a dead letter. When normal train service is resumed things will be worse locally.
Barnsley (58b)	10 p.c.	Will kill the amusement industry.
Brixton, S. 1 (454)	75 p.c.	
Barnor, N. Wales (28)	25 p.c.	
Barnor, N. Wales (29)	25 p.c.	
Blackpool (141)	25 p.c.	Tax has practically killed the business.
Bristol (142)	40 p.c.	Cheaper seats occupied.
Bishop's Stortford (152)	30 p.c.	
Briton Ferry (153)	25 p.c.	
Bury (154)	30 p.c.	Compared with 1916.
Barnes (450)	20 p.c.	Tax too heavy.
Burnley (155)	17 p.c.	Cheaper seats occupied owing to tax.
Borden (156)	35 p.c.	Better class seats affected by the tax.
Barnoldswick (157)	25 p.c.	Badly hit.
Barnoldswick (158)	12 p.c.	Usually our best season.
Birmingham (419)	25 p.c.	Tax far too heavy.
Birmingham (309)	17 p.c.	6d. seats affected.
Booth (394)	45 p.c.	Poor district.
Brighton (181)	20 p.c.	6d. seats affected.
Brighton (182)	20 p.c.	6d. seats affected.
Birmingham (183)	15 p.c.	6d. seats affected.
Birstall (184)	25 p.c.	Tax should be annulled.
Blackburn (185)	40 p.c.	Better class seats affected.
Blackburn (186)	25 p.c.	Better class seats affected.
Blackburn (187)	25 p.c.	
Blackburn (188)	12 p.c.	
Boscombe (189)	50 p.c.	
Boscombe (190)	15 p.c.	Loss is really above this, because our best season usually.
Boston (191)	20 p.c.	6d. seats affected.
Bournemouth (192)	35 p.c.	Cheaper seats patronised.
Bradford (193)	5 p.c.	Receipts gradually declining owing to tax.
Bradford (194)	25 p.c.	
Bradford (195)	25 p.c.	Id. tax would be sufficient for 6d. seat.
Bristol (196)	27 p.c.	
Burnley (197)	27 p.c.	
Belfast (228)	10 p.c.	Children's matinees doomed by tax.
Belfast (229)	25 p.c.	Tax has killed booked seats and early doors.
Booth (306)	5-20 p.c.	Cheaper seats patronised.
Bideford (307)	25 p.c.	Patrons will not pay the higher prices demanded.
Bury St. Edmunds (160)	20 p.c.	Patrons come less frequently.
Bristol (161)	33 p.c.	Cheaper seats patronised.
Birmingham (162)	15 p.c.	Cheaper seats patronised.
Biggleswade (163)	15 p.c.	Gloomy prospects.
Bradford (164)	43 p.c.	Must close down if tax not removed.
Blainey (165)	8 p.c.	
Brighton (167)	15 p.c.	6d. seats reduced one-third.
Birmingham (168)	20 p.c.	Cheaper seats patronised.
Bristol (169)	25 p.c.	
Bradford (170)	25 p.c.	
Birkenhead (171)	25 p.c.	
Beeston (172)	25 p.c.	
Birmingham (59b)	—	
Belfast (173)	12 p.c.	
Birmingham (174)	12 p.c.	
Bristol (175)	12 p.c.	
Beverley (176)	10 p.c.	
Baldon (177)	25 p.c.	
Barnsley (178)	25 p.c.	
Barrow-in-Furness (179)	25 p.c.	
Batley (180)	10 p.c.	
Banbury (461)	10 p.c.	
Barking (462)	25 p.c.	
Bedford (13b)	25 p.c.	
Belvedere (9b)	—	
Birmingham (10b)	£70	
Blackburn (29b)	£50	
Boscombe (6b)	50 p.c.	
Bradford (12b)	25 p.c.	
Bristol (4b)	35 p.c.	
Bristol (5b)	£10	
Bristol (7b)	—	

Town and Ref. No.	Drop per week in receipts since Oct. 1, 1917.	Remarks.
Bristol (11b)	—	Closed owing to tax.
Bury St. Edmunds (3b)	30 p.c.	The tax looks like compelling me to close down. Early doors and booking dead.
Berks (14b)	25 p.c.	
Camberley (20b)	33 p.c.	The tendency is to fill cheaper seats at expense of higher price seats. Seating capacity.
Camborne (18b)	£10	Small picture shows cannot afford this loss weekly.
Canterbury (23b)	20 p.c.	
Chichester (21b)	10 p.c.	
Cheltenham (19b)	30 p.c.	
Cirencester (17b)	25 p.c.	Have kept programmes to usual high standard. The public will not pay. Determined efforts should be made to return to old tax.
Clay Cross (463)	—	The tax has done a lot of harm.
Crewe (520)	20 p.c.	I find the 6d. patrons are going to the 5d. and 4d. seats.
Cleethorpe (22b)	10 p.c.	Last year up to Sept. 30, 1917, i.e., from Oct. 1, 1916, to Sept. 30, 1917, we paid amusement tax three times greater than the profits on the year's working, which have decreased 50 per cent. since the introduction of the tax.
Crewe (16b)	30 p.c.	6d. seats greatly affected.
Clapham Junction (459)	15 p.c.	
Chorlton-cum-Hardy (212)	10 p.c.	
Cheltenham (213)	25 p.c.	6d. seats affected by tax.
Cheltenham (214)	25 p.c.	Heavy loss through tax.
Camerton (215)	25 p.c.	
Chatteris (216)	20 p.c.	Cheaper seats patronised since tax imposed.
Cumlock (217)	20 p.c.	Must close down unless tax removed.
Clydach-on-Taw (218)	35 p.c.	Cheaper seats patronised since tax imposed.
Colne (219)	20 p.c.	Cheaper seats patronised since tax imposed.
Colne (220)	20 p.c.	Cheaper seats patronised since tax imposed.
Colne (221)	20 p.c.	Cheaper seats patronised since tax imposed.
Coventry (222)	20 p.c.	
Coventry (223)	20 p.c.	
Cowdenbeath (224)	37 p.c.	Cheaper seats patronised since tax imposed.
Crewe (225)	30 p.c.	Cheaper seats patronised since tax imposed.
Crook (226)	10 p.c.	Cheaper seats patronised since tax imposed.
Crosshills (227)	45 p.c.	Cheaper seats patronised since tax imposed.
Crown, nr. Chesterfield (29)	10 p.c.	Mostly 6d. seats affected by tax.
Castleton (30)	10 p.c.	Seats have been reduced.
Chichester (31)	20 p.c.	Cheaper seats patronised.
Croydon (32)	10 p.c.	Tax too excessive.
Colne, Lancs. (33)	50 p.c.	
Croydon (34)	50 p.c.	
Creswell, nr. Mansfield (35)	30 p.c.	If tax is not removed, must close.
Cardiff, Glam. (36)	30 p.c.	We make a dead loss weekly through tax.
Cardiff (38)	30 p.c.	If tax is not removed, must close.
Crawley, Doncaster (37)	15 p.c.	Patrons will not pay the extra.
Cilthorpe (109)	25 p.c.	Tax boycotted.
Cherphill (203)	25 p.c.	
Canterbury (205)	40 p.c.	Early doors killed by tax.
Cardiff (206)	40 p.c.	Prospects gloomy.
Cardiff (207)	20 p.c.	Cheaper seats patronised.
Cardiff (208)	20 p.c.	Cheaper seats patronised.
Batham (209)	15 p.c.	
Chesterfield (210)	20 p.c.	
Chichester (211)	30 p.c.	
Darwen (30b)	50 p.c.	
Derby (24b)	15 p.c.	Affraid unable to carry on owing to tax.
Derby (26b)	40 p.c.	Drop in seats over 3d. Prices are 3d., 4d., 6d., and 1s., without tax.
Derby (27b)	25 p.c.	My people have not gone in cheaper seats but stayed away.
Derby (31b)	20 p.c.	
Dewsbury (20b)	£11	Loss on four weeks, ending Oct. 27, in consequence of increased tax.
Dudley (25b)	33 p.c.	People will not pay the extra tax.
Dovercourt (352)	35 p.c.	Have had to reduce prices.
Droghda (354)	35 p.c.	
Dublin (355)	12-13 p.c.	
Dublin (47)	25 p.c.	Tax too heavy.
Dublin (240)	33 p.c.	Public cannot afford to pay.
Dunston-Tyne (388)	1 p.c.	6d. seats affected by the tax.
Doncaster (39)	25 p.c.	Cheaper seats patronised since tax.
Darlington, Staffs. (40)	14 p.c.	Cheaper seats patronised since tax.
Dewsbury (41)	20 p.c.	
Dewsbury (42)	10 p.c.	Patrons cannot afford extra tax.
Dover (44)	25 p.c.	
Dover (45)	40 p.c.	Extraordinary decrease since tax imposed.
Dundalk (46)	25 p.c.	Tax ruinous.
Dundee (48)	15-20 p.c.	Must close if tax not removed.
Devonport (49)	20 p.c.	Cheaper seats patronised.
Dudley (50)	20 p.c.	Cheaper seats patronised.
Dartmouth (241)	40 p.c.	
Darwen (243)	50 p.c.	Hall not full since tax came into force.
Deal (244)	75 p.c.	6d. seats affected.
Doncaster (245)	20 p.c.	
Downham (246)	20 p.c.	
Dumfries (247)	25 p.c.	The last straw—Public penalised to breaking point.
Dumfries (249)	20 p.c.	Cheaper seats patronised.
Doncaster (near) (15b)	—	Tax killing business. Working for ex-250, 200, 150. Open two nights each a week only.
Euston-road (428)	25 p.c.	
Ealing (471)	—	Our gross takings down. We are paying the whole tax, and have lost turnover in addition.
Ealing (516)	—	Our gross takings are down. We are, therefore, paying the whole of the tax, and a bit more in addition is lost.
Enniscorthy (51)	33 p.c.	Closing on Dec. 3 through tax.
Earlestown (52)	14 p.c.	
Exeter (143)	25 p.c.	Tax too high.
East Dereham (354)	75 p.c.	
East Ham (452)	20 p.c.	Patrons will not pay.
Bastleigh (355)	10 p.c.	
Edinburgh (356)	20 p.c.	Drop caused by tax is felt, particularly on Saturdays.
Egmont (337)	20 p.c.	6d. seats affected particularly.
Ellesmere Port (338)	25 p.c.	Cheaper seats patronised.
Exmouth (339)	30 p.c.	
Edinburgh (340)	12-13 p.c.	
Edinburgh (350)	12-13 p.c.	
Edinburgh (351)	12-13 p.c.	
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Edinburgh (405)	12-13 p.c.	
Edinburgh (406)	12-13 p.c.	
Edinburgh (407)	12-13 p.c.	
Edinburgh (408)	12-13 p.c.	
Edinburgh (409)	12-13 p.c.	
Edinburgh (410)	12-13 p.c.	
Edinburgh (411)	12-13 p.c.	
Edinburgh (412)	12-13 p.c.	
Edinburgh (413)	12-13 p.c.	
Edinburgh (414)	12-13 p.c.	
Edinburgh (415)	12-13 p.c.	
Edinburgh (416)	12-13 p.c.	
Edinburgh (417)	12-13 p.c.	
Edinburgh (418)	12-13 p.c.	
Edinburgh (419)	12-13 p.c.	
Edinburgh (420)	12-13 p.c.	
Edinburgh (421)	12-13 p.c.	
Edinburgh (422)	12-13 p.c.	
Edinburgh (423)	12-13 p.c.	
Edinburgh (424)	12-13 p.c.	
Edinburgh (425)	12-13 p.c.	
Edinburgh (426)	12-13 p.c.	
Edinburgh (427)	12-13 p.c.	
Edinburgh (428)	12-13 p.c.	
Edinburgh (429)	12-13 p.c.	
Edinburgh (430)	12-13 p.c.	
Edinburgh (431)	12-13 p.c.	
Edinburgh (432)	12-13 p.c.	
Edinburgh (433)	12-13 p.c.	
Edinburgh (434)	12-13 p.c.	
Edinburgh (435)	12-13 p.c.	
Edinburgh (436)	12-13 p.c.	

PROVINCIAL CENTRES

Town and Ref. No.	Drop per week in receipts since Oct. 1, 1917.	Remarks.
Everham (503)	None	I cannot honestly say that the tax has affected me, but this town is very expensive.
Dunfermline (504)	None	No apparent difference noted after first few days.
Derby (505)	None	There is a war on, and I see no reason why the tax should be withdrawn.
Coventry (506)	None	No marked difference. People have gone here out of air-raid areas.
Consett (507)	None	Our highest price is 6d., and I have not found the new tax affect business at present.
Bath (508)	None	At present I cannot claim any falling-off in receipts since new tax.
Blaydon-on-Tyne (509)	None	Made no difference after the first week. Status quo.
Edgware-road, London (510)	None	Fortunately, receipts have not decreased so far.
Hull (511)	None	So slight that it has made practically no difference.
Hill (512)	None	I am entirely in favour of the tax, which is perfectly right and just in war time.
Sittingbourne (513)	None	We have noted no reduction in our receipts since Oct. 1.
Middlesbrough (514)	None	Business not affected.
Warminster (515)	None	Business not affected.
Ashford (519)	None	Business not affected.
Bolton (8)	None	Business not affected.
Birmingham (9)	None	Business not affected.
Blackpool (10)	None	Business not affected.
Bolton (11)	None	Business not affected.
Burnham-on-Sea (12)	None	Business not affected.
Bournemouth (13)	None	Business not affected.
Bath (14)	None	Business not affected.
(Further list will be published next week.)		

PROVINCIAL CENTRES.

(Correspondents are kindly requested to send in with their next week's report full list, with the name of the responsible resident manager, of the places of amusement in their districts. Cinema theatres, variety theatres, and to whether variety turns form part of the programme, should be included.)

BIRMINGHAM.

THEATRE ROYAL—L. Theatre Royal (Birmingham), Ltd.; M. D. Messrs. Tom B. Davis and Philip Rodway; Asst. M. Mr. E. Greaves; Mus. D. Mr. H. Rushworth. "The Bing Boys Are Here"—here again and boisterously greeted has ever.

PRINCE OF WALES—Prince of Wales Theatre (Birmingham), Ltd.; M. D. Messrs. J. F. Graham and John Hart; M. Mr. W. J. Andrews. "Betty" is once more bewitching habitues here. Its management is admirably exploited by an excellent company.

REPERTORY—L. Mr. Barry Jackson; M. Mr. J. Drinkwater; B. M. Mr. Bache Matthews; M. D. Mr. Frank Edmonds. "The Players here are again probing the subtleties of 'The Tragedy of Nan.' Miss Coleman is again the Nan."

ALEXANDRIA—P. Mr. M. Leon Salberg. "The Heart of a Thief" is presented here by Mr. W. V. Garrard. Both the villainy and the romance are vigorously represented.

BORDERSLEY PALACE—P. Moss's Empire, Ltd.; L. Mr. and Mrs. F. G. Kimberley; A. M. Mr. Fred Watson. Mrs. F. G. Kimberley takes the stage this week as the heroine in her own play, "Australian Nell," Miss Florence Lyndon relieving her at the second house.

GALINCO—P. Moss's Empire, Ltd.; M. Mr. H. T. Crane. Marie Hatfield's refined performances on the violin are once again a foremost feature of the Grand programme. T. E. Danville makes mirth in his characteristic fashion, and the droll mannerisms of Jack Lane reinforce the comic elements. Haydn and "Brooklyn Smiles," and Chester Kingston, the Chinese puzzle, provide other features in a strong bill.

EMPIRE—P. Moss's Empire, Ltd.; A. M. Mr. E. Williams—Ernie Mayne here singing some of his most recent and pleasingly original songs. Florrie Fordie makes her usual hit. The Denzies Trio show their fine turn for singing and instrumentation. Ellis Drake and company present "Wallie," a canty Scottish sketch, in which George Westland is prominent.

There are other good turns.

GAILEY—P. Mr. B. Kennedy; A. M. Mr. W. H. Hebdenn. A spice of novelty is introduced in the performances of the American Jazzbo Band, including wild dances, and Mr. Ashton. In their second week the O'Mara Opera Company opened on Monday with a good rendering of "Il Trovatore."

HIPPODROME—P. Messrs. J. and W. E. Draysey; A. M. Mr. J. Draysey—The band provides the ear-tuning. The Five Sisters contribute a musical and dramatic act. Murphy and Mack, and Coverdale, also appear.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 265-268, Good-street; 41, Brinkley-street; 459, Moseley-road; Colmore-road and Bull-street.

GLASGOW.

THEATRE ROYAL—M. D. Messrs. F. W. Wyndham and G. B. Minshall; A. M. Mr. P. Ashton. In their second week the O'Mara Opera Company opened on Monday with a good rendering of "Il Trovatore."

EMPIRE—P. Moss's Empire, Ltd.; R. M. Mr. M. Morley. Harry Harle, Albert Whelan tops the bill here. Henry Vihari, Mary Clare and Co., appear in the one-act play, "The Marriage Will Not Take Place." Tom E. Hughes gives his clever studies of the ineptuous swells; a novel comedy sketch, "There's a Long, Long Trail," is most attractive; Duncan's Colleys display their wonderful intelligence; Albert Le Fre and Mlle. Mimi, contribute enjoyable items.

OLYMPIA, LTD.—L. Artists Agency, Ltd.; M. Mr. David Bowie; Mus. D. Mr. Ernest Wright—Leslie Lynn and company in the amusing comedy sketch, "Rogers"; Pete and Minnie Lee, in their skit, "The Kissin' Kid"; Sifosa San, Japanese specialty; Leo Campbell and Healy, in "Band and Blade, singing and patter act; Leland Carter Trio, in comedy scene, "Holidays"; and Pullis, Australian backwoodsman, in musical act—M. D.

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NOVEMBER 7, 1917.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?]

PLAYS

Abbott, Ernest.-Nov. 5, Palace, Rugeley.
12, Prince's T. Portsmouth.
A.Dell (Kevley).-Nov. 5, O.H.
Theatre, Deal; 12, Hippo, Dover.
All of a Sudden Peggy.-Nov. 12, Pavilion.
Torquay.
Ann and Beauchamp and Beecham (Hal-
dane Crichton).-Nov. 5, West Pier.
Brighton; 12, Gravenham.
Annie Laurie.-Nov. 5, Pavilion, Ashing-
ton; 12, King's T. Greenock.
Anthony in Wonderland.-Nov. 5, T.R.
Plymouth; 12, Grand T. Swansea.
Apple of Eden.-Nov. 5, Prince's T. Glas-
gow.
Arcadians, The (Courtenay) No. 1 Co.,
Nov. 5, Grand T. Hull; 12, King's T.
Sunderland.
Arcadians, The (Moreton Heath's Co.)
Nov. 5, T.R., Barnsley; 12, T.R., Lin-
coln.
Are You a Mason?.-Nov. 5, Hippo.
Golders Green; 12, R.C.T., Aldershot.
Aristocrat, The (George Alexander's Co.)
Nov. 5, Lyceum T. Edinburgh; 12,
T.R., York.
Arlington Chorus Opera Co.-Nov. 5,
R.C.T., Warrington; 12, R.C.T., War-
rington.
Avalanche of Fate.-Nov. 5, Hippo, Neath;
12, Hippo, Nov. 5, Grand T. Derby.
Balkan Princess, The.-Nov. 5, Eden T.
Bishop Auckland; 12, Hull.
Barnaby Rudge.-Nov. 5, Grand T.
Croydon.
Because Love Made You Mine.-Nov. 5,
T.R., Stratford, E.; 12, Grand T.
Bellevue; 12, Kilmarnock (3), Dumfries.
Better Land, The.-Nov. 5, New T. Crewe.
Betty (George Edwards).-Nov. 5, P.O.W.
Birmingham; 12, R.C.T., Liverpool.
Betty (Macdonald and Young).-Nov. 5,
Stroudbridge.
Blossoms.-Nov. 5, Oswestry (3); 12,
Leamington (3), Okehampton (3).
Blackmail.-Nov. 12, P.T., Bradford.
Bla.-Nov. 5, T.R., Bradford.
Bliss and Castle.-Nov. 5, Hippo.
Dover.
Bootsie's Baby.-Nov. 12, Grand T. Croy-
don.
Broadway Jones.-Nov. 5, T.R., Leaming-
ton (4); 12, Artillery T. Woolwich.
Broken Bow.-Nov. 5, T.R., Jarrold.
12, Metropole T. Glasgow.
Broken Trail, The.-Nov. 5, Prince's T.
Bradford; 12, T.R., Leicester.
Carl Rosa Opera Co.-Nov. 5, O.H.
Cork; 12, O.H., Belfast.
Cecil Barclay and Rupert Lister.-Nov. 5,
Grand T. Doncaster; 12, Queen's T.
Leeds.
Charles' Aunt.-Nov. 5, King's T.
Child of Charity.-Nov. 5, Grand T.
Pentire.
Christian, The.-Nov. 5, Theatre, Dalton.
Collier's Luck, The.-Nov. 5, Palace,
Barnsley; 12, T.R., Wolverhampton.
Cottage Girl, The.-Nov. 5, Hippo, Bil-
lingham; 12, Palace, Derby.
Crosley (Stephen) Co.-Nov. 5, Pavilion,
Pontnewydd; 12, Bargoed.
Daddy Long-Legs.-Nov. 5, O.H., Hudders-
field; 12, O.G., Northampton.
Daddy Long-Legs.-Nov. 5, T.R., Brad-
ford; 12, P.O.W., Birmingham.
Daddy's Girl.-Nov. 5, Metropole T.
Bootle; 12, T.R., Sheffield.
Damaged Goods (No. 2 Co.)-Nov. 5,
Leicester; 12, King's T. Glasgow.
Damaged Goods (No. 1 Co.)-Nov. 5,
Grand T. Oldham; 12, T.R., Hudders-
field.
Damaged Goods (No. 3 Co.)-Nov. 5, T.R.,
Bath; 12, T.R., Worcester.
Daughter of Devon, A.-Nov. 5, Pavilion,
Pontnewydd.
Daughter of the Slums, A.-Nov. 5, Empire,
Barnsley.
Diplomacy.-Nov. 5, Gaiety, Dublin; 12,
Shakespeare T. Liverpool.
Dobell's T. Repertory Company.-
Nov. 6, Antrim (2), Portadown; 12,
Picture House, Lurgan.
Dormants.-Nov. 5, T.R., Exeter (3).
Double Event, The.-Nov. 5, O.H., South-
D'Oyly Carte Opera Co.-Nov. 5, New T.
Oxford; 12, T.R., Newcastle.
Dummy (Julian Wylie).-Nov. 5, Palla-
dium, Southampton; 12, Empire, Sunder-
land.
Eliza Comes to Stay.-Nov. 5, T.R., York;
12, P.O.W., Grimsby.
Enemy in Our Midst, The.-Nov. 5, T.R.,
Middlebrough; 12, Glasgow; 12, Nov. 5,
Middlebrough.
Face at the Window, The.-Nov. 12,
Grand T. Halifax.
Fatal Wedding, The.-Nov. 5, Palace,
Fisherfield; 12, T.R., Smethwick.
Fishermid of St. Malo, The.-Nov. 5,
O.H., Wakefield; 12, Pavilion, Pon-
tnewydd.
Florodora.-Nov. 5, T.R., Bury (Lancs.);
12, T.R., Rochdale.
For Brighton.-Nov. 5, Grand T.
Gayest of the Gay, The.-Nov. 5, Paisley
(3), Perth (3); 12, Prince's T. Glas-
gow; 12, Post.-Nov. 12, T.R., Bourne-
mouth.
Ghosts (Bellamy No. 1 Co.)-Nov. 5,
Ghosts (Kingsway T. Co.)-Nov. 5, New
T. Wimbledon; 12, Borough T., Strat-
ford.
Ghosts (Leigh Lovell).-Nov. 5, T.R.,
Chatham; 12, O.H., Coventry.
Ghosts (Graham E. Walter).-Nov. 5, T.R.,
Colchester; 12, Hippo, Golden Green.
Girl from Tro's, The.-Nov. 5, P.G.T.,
Folkestone.
Girl Mother, The.-Nov. 5, T.R., Aston
Manor; 12, Public Hall, Runcorn.
Glenville (Matthew H.)-Nov. 5, Metro-
polite; 12, T.R., Sheffield.
Good-bye, Good-bye.-Nov. 5, Grand T.
Grumpy (Horace Hodges).-Nov. 5, Gaiety
T., Manchester.
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T., Manchester.
Happy Day, The.-Nov. 5, Hippo, Keigh-
ley; 12, Hippo, Leigh (Lancs.).
Harvey (Martin).-Nov. 5, Prince's,
Bristol; 12, Lyceum T. Newport.
Heart of a Thief, The.-Nov. 5, Alexandra,
Birmingham; 12, T.R., West Bromwich.
Helen with the High Hand.-Nov. 5, T.R.,
Blackburn; 12, Tyne T. Newcastle.
Her Favourite Son.-Nov. 5, Middlebrough;
12, T.R., Dewsbury.
Her Mother's Crucifix.-Nov. 12, Hippo,
Chesterfield.
Her Mother's Rosary.-Nov. 5, King's
T., Lynn.
Herbelly.-Nov. 5, T.R., Darlington;
12, O.H., Harrogate.
Her Forbidden Sacrifice.-Nov. 5, Grand
T., Halifax; 12, Queen's T. Farnworth.
High Jinks.-Nov. 5, King's T. Glasgow;
12, Lyceum T. Edinburgh.
His House in Order.-Nov. 5, Peterboro'
(3), Lincoln (3).
His Last Leave.-Nov. 5, O.H., St. Helens;
12, T.R., Stockport.
In the Trenches.-Nov. 5, King's T. Edin-
burgh; 12, Tivoli T., Barrow.
Inside the Lines.-Nov. 5, T.R., Win-
chester; 12, Theatre, Wimbledon.
Inside the Lines (Red Co.)-Nov. 5,
Hippo, Nottingham; 12, T.R., Birming-
ham.
Jackson-Mepharm Renetioire Co.-Nov. 5,
T.R., York; 12, Empire, Garston.
Jeffersons, The.-Nov. 5, Grand T. Wol-
verhampton; 12, T.R., Norwich.

THE ERA. "THE ERA" LETTER BOX.

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Harrison
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Hope, Miss Fimi
Howells, Mr.
Hudson, Miss
Hudson, Miss
Mabel
Jackson, Mr. Ben
James, Mr. Lewis
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Jones, Mr. Sed.
Kangan, Mr. Alex.
Kellam, Miss Avis
Kendall, Miss Marie
Kendall, Mr. A. E.
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St. Welma, Miss D.
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Terry Sisters
Thorne, Mr. Ambrose
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Tully, Mr. Vincent
Turner, Mrs. G.
Unett, Miss
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Upton, Mr. W. K.
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Vere, Miss Grace
Victor and Leonari
Vine, Mr. Douglas
Vyvyan, Miss Mollie
Wade, Stanley
Wade, Miss Emmie
Walker, Miss
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The N.P.F. Co.-Nov. 5, Grand T. Lan-
caster.
The Third Man (Personal Co.)-Nov. 5,
Grand T. West Hartlepool; 12, T.R.,
Whitehaven.
The Three Musketeers.-Nov. 5, Empire,
Swindon.
Three Daughters of M. Dupont, The.-Nov.
12, Gaiety T., Manchester.
Tina.-Nov. 5, Coventry; 12, Cambridge (3).
To-Night's the Night (Dance).-Nov. 5,
Grand T. Clapham; 12, Empire T.
Kingston.
Toto.-Nov. 5, Leeds; 12, Bradford.
Uncle Tom's Cabin.-Nov. 5, H.M.T.,
Dundee; 12, R. Theatre, Glasgow.
Under Two Flags.-Nov. 5, Hippo, Salford.
Under Cover (Matheson Lang Co.)-Nov.
5, Lyceum, Sheffield; 12, H.M.T., Aber-
deen.
Voice in the Dark, The.-Nov. 5, T.R.,
Leicester; 12, Nuneaton.
Wanted.-A Husband.-Nov. 5, Empire,
Penge; 12, Cambridge (3), Oxford (3).
Ward (T. Edward).-Nov. 5, T.R., Dewsbury;
12, Palace, Barnsley.
What a Catch (No. 1 Co.)-Nov. 5, Princes,
Manchester; 12, T.R., Bolton.
What Every Girl Can Do.-Nov. 5, T.R.,
West Stanley; 12, Metropole T., Gates-
head.
White Slaves of London, The.-Nov. 12,
Hippo, Stoke.
Within the Law.-Nov. 12, Empire, Belfast.
Woman and Her Mate.-Nov. 5, T.R., Shef-
field.
Woman's Past, A.-Nov. 5, Hippo, Wed-
nesbury.
Woman's Victory, A.-Nov. 5, T.R., Dar-
lington.
Yellow Fang, The.-Nov. 5, Palace, Bath;
12, Hippo, Lewisham.
Ye Gods!-Nov. 5, Hippo, Willemsden; 12,
T.R., Brighton.
Young England.-Nov. 5, Grand T., Swan-
sea.
Young Minister, The (No. 1 Co.)-Nov. 5,
Hippo, Huddersfield; 12, T.R.,
Barnsley.
Young Minister, The (No. 2 Co.)-Nov. 5,
Queen's Park, Manchester; 12, Hippo,
Salford.
10.30 Down Express.-Nov. 5, Grand T.,
Pentire.

REVUES.

Adams and Eves.-Nov. 5, Empire, Bristol;
12, Empire, Edmonton.
All Blue.-Nov. 5, Alexandra T., Ponte-
fract.
A Revolt, Parle.-Nov. 5, T.R., Edin-
burgh; 12, Palace, Dundee.
Bachels.-Nov. 5, Hippo, Hamilton.
Behind the Scenes.-Nov. 5, Empire,
Middlebrough; 12, Palace, Hudders-
field.
Bing Boys are Here, The (South Co.)-
Nov. 5, T.R., Bournemouth; 12, T.R.,
Portsmouth.
Blighy.-Nov. 5, T.R., Seaham Harbour;
12, Cambridge T., Spennymoor.
Bubble and Squeak.-Nov. 5, Palace, Ply-
mouth; 12, Hippo, Bristol.
Bunch of Beauty.-Nov. 12, Pavilion, Wey-
mouth.
Buttercups.-Nov. 5, Hippo, Sheffield; 12,
Palace, Manchester.
Canny Newcastle.-Nov. 5, Tivoli, Barrow;
12, Gaiety T., Houghton.
Carry On!-Nov. 5, Empire, Sunderland;
12, Empire, Sheffield.
Cheer O!-Nov. 5, Palace, Kilmarnock.
Come In, Miss.-Nov. 5, Grand T., Mans-
field; 12, Grand T., Doncaster.
Crackers.-Nov. 5, Hippo, Mexborough.
Don't Tempt Me.-Nov. 12, Coliseum, Ports-
mouth.
Down on the Farm.-Nov. 5, Empire,
Burnley; 12, Hippo, Rotherham.
Dream Girl, The.-Nov. 5, New T., Bar-
row; 12, Empire, Rotherham.
Dreams of the East.-Nov. 5, Palace,
Yeovil.
Find the Lady.-Nov. 5, Grand T. Aber-
deen; 12, Olympia T., Tredgar.
Five Nights.-Nov. 5, Palace Theatre,
Luton.

"I'll swear upon that bottle."
-Tempest, Act ii, Scene ii.

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-Henry VI., Act ii, Scene iii.

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Wish Me Luck.-Nov. 5, Hippo, Bolton.
You'd Laugh If You Knew.-Nov. 5, Vic-
toria, West Stanley; 12, Palace,
Durham.
Zig-Zag.-Nov. 5, Empire T., Sheffield.

CONCERT PARTIES.

A La Mode Concert Party.-Nov. 5, Leas
Pavilion, Folkestone.
All Sir Galleys.-Nov. 5, Central Pavilion,
Mineshead.
Air Belles, The.-Nov. 5, Empire, Norton,
Malton.
Anglo-Indian Concert Party.-Nov. 5,
Olympian Gardens, Cromer.
Arthur Sinclair and Irish Players.-Nov.
5, T.R., Waterford; 12, T.R., Limerick-
season).
Bric-a-Brac.-Pier Pav., Exmouth (for
season).
Cattlin's Royal Pierrots.-Nov. 12, Temper-
Courtiers, The.
12, Pavilion, Nov. 5, Crown T., Eccles;
Entrees Concert Party, The.-Nov. 5,
Palace, Stamford.
Frills and Flounces.-Nov. 5, Circus, Hull;
12, Circus, Hull.
Frivolts, The.-Nov. 5, Grand T., Filey (Yorks).
Fuchsias, The.-Palace, Pinxton (for
season).
Ideals, The.-Nov. 5, Anglesey Palace, Bur-
ton; 12, Anglesey Palace, Burton.
Maid and Middles.-Nov. 5, Empire, War-
minster.
Masks and Faces.-Pier Pav., Teignmouth
(for season).

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Next Week—"Variety."

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This Week—"High Jinks."
Next Week—"Damaged Goods."

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Manager, Mr. H. E. Ashton.
This Week—"Mara Opera Co."
Next Week—"The Octoroon."

COURT THEATRE, LIVERPOOL

Manager, Mr. Arthur Lawrence.
This Week—"Julia Neilson and Fr. d. Terry."
Next Week—"Betty."

All communications—G. T. MINSHULL, Lyceum Theatre, Edinburgh.

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Next Week—"D'Oyly Carte Opera Co."

TH. ROYAL, NOTTINGHAM.

Manager, Mr. Wentworth Croke.
This Week—"General Post."
Next Week—"Seven Days' Leave."

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Manager, Mr. H. Adair Nelson.
This Week—"A Little Bit of Fluff."
Next Week—"Under Cover."

HER MAJESTY'S TH., DUNDEE.

Manager, Mr. H. W. Ramsay.
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Next Week—"A Little Bit of Fluff."

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THE ACTORS' ORPHANAGE.

The 21st annual general meeting of the members of the Actors' Orphanage was held on Wednesday at Wyndham's Theatre, Mr. Gerald du Maurier (President) occupied the chair, and amongst those present were Sir Squire Bancroft, Messrs. Ben Webster, Norman McKinnel, Owen Nares, Charles Cruikshanks, Anslow J. Austin (hon. sec.), Mrs. Brandon Thomas, Mme. Delysia, Misses Vane Featherston, Phyllis Broughton, and Marie Claughton.

ANNUAL REPORT.

The annual report was as follows:—The president and the committee wish to gratefully thank the following hon. officers for valuable services rendered throughout the years 1915 and 1916: Mr. C. Aubrey Smith, hon. treasurer; Mr. Dawson Millward, acting hon. treasurer; Mr. Hubert J. Woodbridge, L.D.S., R.C.S. Eng., hon. dental surgeon; Mr. Randall J. Fox, hon. educational adviser; Dr. C. H. Wood, hon. medical attendant; The Rev. Herbert Shepherd, Vicar of Langley Parish; and Mr. Anslow J. Austin, hon. secretary.

The committee are glad to report that the year 1916, considering the extra expenses incurred in the removal to Langley, was on the whole very satisfactory.

The needs of the Orphanage are many during the present crisis, and the number of orphans awaiting admission to the Home increases rapidly, so that the continued support of our friends is more than necessary to enable the committee to enlarge the premises at an early date.

The president and committee especially wish to express their deep appreciation of the way in which the Penny Collection Scheme has received support.

The balance sheet showed that the balance being excess of income over expenditure for the year ended Dec. 31, 1916, was £2,851.

THE CHAIRMAN'S ADDRESS.

The chairman, in moving the adoption of the annual report, said that formerly they used to throw their annual meetings open to the public, and collections were made for the Orphanage, but very often the amount did not exceed £30 or £40. He thought it was a rather cheap way of raising money, and was glad that it had been discontinued.

He considered that the Orphanage was one of the most wonderful institutions in the country. He thanked its supporters, both present and absent, for their support, without which the committee would not be able to do what they were doing. There were, he found, some people who were rather jealous because of the great success which always attended the annual garden party, and they had themselves to thank for that. They must not think that the Orphanage was very flourishing, for with-

out the garden party it could not possibly go on. The cost per child per annum was about £37 10s., and as there were between 50 and 60 children in the institution they could realise what that meant. They certainly required an income of £3,000 a year, and as that sum could not be raised by subscriptions only they had to depend mainly upon the garden party.

CHARITY AT HOME.

The profession had done a considerable amount of work for charities both before and after the war, but he thought they ought to help themselves occasionally. Some considered they ought to charge in the takings at charity entertainments 25 per cent. for their own charities, but the majority thought they ought to give-anything, and perhaps in return the public would roll up to the garden parties.

The committee were specially indebted for valuable services rendered the Orphanage by Mr. Charlot, Mr. Laurillard, and Mr. Oswald Stoll. Members of the profession would always be welcome at Langley whenever they liked to go there. Mr. du Maurier also mentioned the matron, Miss D. Craft, who was at the head of a wonderfully good staff, and Mr. Austin, the hon. sec., whose Penny Collection Scheme had proved a most extraordinary success.

In conclusion, the chairman invited questions concerning the management of the Orphanage as the committee and he were there to be shot at. He did not think there was any need for anyone to move the usual complimentary votes of thanks to the chairman and others; life was too short for that kind of thing.

Miss Vane Featherston seconded the motion for the adoption of the report, and it was carried unanimously.

The chairman said he thought that Miss Gladys Cooper deserved the Victoria Cross for having raised £17 by the sale of autographs. As the result of a paragraph in one of the weekly papers a lady who preferred to remain anonymous had sent them a Broadwood piano. And now he understood that a man was required.

The hon. sec. said, in reply to an inquiry, that there had been an increase in the penny collections from £143 to £240.

The chairman said there were four children waiting to be admitted. It was proposed to add another wing to the building, shortly.

Miss Vane Featherston said she paid a surprise visit to the Orphanage, and was perfectly delighted with the place.

The various officers and trustees were then re-elected.

MR. DU MAURIER THANKED.

Sir Squire Bancroft said he did not think they could allow Mr. du Maurier to leave the chair without acknowledging his services on behalf of the Orphanage. So long as he remained at the helm their indebtedness to him increased, and with all their hearts they were grateful for the good fortune of having him as their president.

Mr. H. B. Irving, in seconding the vote of thanks, said that they fully appreciated what their president had done for the Orphanage. As regarded the meeting, he had never attended one that had been more expeditiously and satisfactorily conducted.

The chairman, in reply, said he was very proud of his profession, and was pleased to be in a position to be of any use to it.

ACTORS' BENEVOLENT FUND.

TO THE EDITOR OF "THE ERA."—Stn.—Again we are obliged to abandon the Fund's Annual Dinner, and I, as its president, am forced to beg for your assistance in order that its valuable and charitable work may be continued. Irrespective of the serious loss sustained by the abandonment of the dinner, a large portion of the Fund's investments is not yielding any interest in consequence of the continuance of the war, and it is in these circumstances that I shall be deeply grateful for any assistance that you may be able to afford the Fund, and I shall be further indebted if you will make your donation payable to the Fund's secretary, Mr. C. I. Colton, 8, Adam-street, Strand, W.C.2.—Yours faithfully,

CHARLES WYNDHAM.

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A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it very excellent preparation. I shall certainly continue to use it." Mr. PHIL RAY.—"Not being fortunate enough to receive a sample of your excellent Grease Paints, I purchased some for myself, and after a lengthy trial I have no hesitation in saying that, from my point of view, it is immeasurably superior to any foreign make."



WEDNESDAY, NOVEMBER 7, 1917.

THEATRICAL INDUSTRIAL COUNCILS.

SINCE the acceptance by Parliament of the Whitley report on Industrial Councils a desire to put into practice the principles embodied in manifested on all sides, and its direct bearing on the theatrical profession urges us to deal further with the subject. The attempt to coerce labour is as futile as to destroy capital by strikes, and either method carried to its logical conclusion means the destruction of the industry concerned. It is now generally accepted that the way out of the difficulty is the establishment of Industrial Councils, composed of representatives of employers and employees—in short, a parliament of the trade or business concerned.

When the necessity of diluting the labour in the amusement world arose, a Board of this sort was established in connection with the Government scheme for National Service, and it continues to work now that the National Service Department has been reconstructed. It has done excellent work and gone far to demonstrate the feasibility—in the theatrical profession, at any rate—of managers and artists and staff working together for the good of the industry as a whole.

Might it not be possible to elect a Council of Managers, Authors, and Actors to deal with all questions affecting the theatrical professions generally—extension of the present Board that is dealing with the dilution of labour? A Council composed in this way has been in existence in Hungary for many years, and the value of it to the theatrical profession as a whole has been clearly demonstrated.

It may not be very evident at first sight that such a Council would be of much value to the profession, but it does not require a great proficiency in economics to understand that what is bad for the author is bad for the manager and actor, and the failure of one of the trinity means a loss to the profession as a whole. Bad management means a loss to the author and actor, bad plays mean loss to the manager and actor, and bad acting means loss to the manager and actor. The advantages that could be gained by such a council are these: The doubling of the tax on amusements, a tax no other business in the country has had imposed upon it, although many of them have trebled their incomes since this war started, could have been prevented. Amusement catering being a ready money business was an easy victim for increased taxation. Because of the simplicity of collection the Government was saved the formation of a department to deal with it. The result is that of all the amusement world the theatre is now the dearest form of amusement, and in times of stringent economy like the present, is forced into unequal competition. A Theatrical Council could prevent the running of camp entertainments where the normal conditions of the calling are done away with and a theatre paying a State regulated salary with untaxed seats is allowed to compete with the local theatre, whose manager is forced to buy his entertainment in the market, pay a double tax on his seats, and pay a further tax on his excess profits if he has the good fortune to earn them.

Such a Council could prevent any Government from building theatres out of public funds without giving the profession concerned at least a representation on the board of control. It could prevent the fixing of a maximum salary for artistes engaged without consultation with the Actors' Association and the practical conscription of artistes on the plea that giving their professional services will free them from military obligation. It was quite a different story when these entertainments were run gratuitously on both sides; but under the present circumstances it is publicly stated that it is intended to make a profit on these performances in a theatre which is built out of public money, which has no seat tax to pay, and in which the audience has to pay for admission while the artistes are working under abnormal conditions and their maximum salary fixed by the Government. This Council would, moreover, no doubt see that the demand for a State-aided national theatre is granted now that it is at last admitted that amusement of the people is part of the business of a Government.

There are many urgent reforms necessary in our business if we are to face successfully the strain of the reformation after the war. Now is the time to discuss the plan of action. We should not wait till the declaration of peace brings additional difficulties. If the formation of industrial councils is to be the newest form of devolution of Government, then the sooner we start the preliminary organisation for the purpose the better.

AS YOU LIKE IT.

At the Queen's: The Brewster Brew.
At the St. Martin's: Originallan.
How Greek Dancers Make Up: With Greece paints.
"Ellen Terry's art is always mysterious," writes a critic. Just what you'd expect of a Missterry.
"Where's the Chicken?"—at the New Middlesex. Is it, really? But I'll bet they haven't any eggs, tea, or sugar there!
I see one of the latest songs out is called "Swing Me in the Moonlight!" Just the sort of thing to create a boom these nights!
The other night I witnessed Mr. Terry's clever comedy from what I suppose you'd call a General Post-Box.
And on the following evening, turning up late at the Savoy, I had some difficulty in the dark in finding my Invisible fauteuil.
"Invisible Foe"—Irving First-class.
"Thirteenth Chair"—Thrilling Charlatanism.
"Saving Grace"—See Garrick.
I know a girl who's seen the Gaiety show twenty-seven times. Some Theadored.
"Ha! ha!" cried the ancient actor, as he saw the crops coming up on his allotment, "the plot thickens!"

MR. OSWALD STOLL ON TAXATION.

In the current issue of the "Fortnightly Review," Mr. Oswald Stoll addresses to Lord Milner, in an Open Letter, some pertinent questions on Problems of Finance. In view of the Entertainments Tax, many of Mr. Stoll's points will be of deep interest to the amusement world.

Addressing Lord Milner, Mr. Stoll says:—

In your graphic book on "England in Egypt," from which all the quotations contained in this letter are made, you have written: "Few people realise the fascination of finance." You are one of those few. You also realise that: "The men who control the Exchequer in more highly developed countries are, of course, well aware that it is not with statistics and balance-sheets, not with the mere paraphernalia of finance, that they are really dealing, but with the well-being, the comfort, the happiness, even, the morality of their fellow-citizens"; those are your own words.

As a member of the British War Cabinet, a solemn trust is reposed in you by the British people, who set some store by well-being, comfort, happiness, and morality.

Questions for Lord Milner.

Are you satisfied with British financial policy and practices in connection with this war?

Do you regard with equanimity in British interests the almost intolerable load of taxation imposed upon the people?

Here Mr. Stoll reminds Lord Milner of his lordship's words: "The removal of a burdensome tax, whether paid in money or in labour, is promptly justified by an increase in the productive and the purchasing power of the people," and adds: It is obvious that the imposition of the burden must have the contrary effect.

[In connection with the theatre tax we hope Mr. Bonar Law is aware of these words of wisdom.—EDITOR.]

In relation to British war finance of the past three years, have you calculated how much of the, approximately, five thousand millions of pounds expended by England on the war has been really spent for the good of the country?

Has not a sum little short of two thousand millions of pounds been thrown away chiefly in a false rise of prices, in addition to a true rise?

Sale of Securities.

Referring to the false rise in prices, Mr. Stoll asks:—

Did we not find means to augment the waste represented by this inflation by selling valuable securities, the product of age-long effort, at exceptionally low prices, thus buying dear and selling cheap; by utilising the proceeds of these sales at face value only, when, if the sacrifice had to be made, it could have been made for gold, or gold certificates, which, in America, could have been legally made the basis of five times its face value in credit in a bank acquired by ourselves, in the same way as the Royal Bank of Canada has recently acquired the control of the Merchants' National Bank of New York—a policy which the Germans had pursued long before the outbreak of war, not only in America, but in our midst; by paying heavy interest and commissions on the credit we might so have commanded free of charge; and by doing the same upon the credit amounting to £1,000,000,000 which we could have obtained also free and without loss of any kind (not even of the gold which would have remained in our bank reserve) upon the £200,000,000 of solid gold metal which months ago we had sent to the United States?

More gold, no doubt, has gone since then. For lack of it the depreciation of our legal tender currency has steadily increased; yet no great man who knows finance has raised his voice against either the prodigal waste of gold and the continued depreciation or their inevitable consequences of social and economic disaster, if they are not stayed and retrieved. That is one of the mysteries of our war finance. . . .

The depreciation of our currency resulting from the misuse of our gold, in enormously increasing the cost of the war, has urged taxation to excess and produced bitterness, likely to be ac-

centuated, throughout all branches of industry, deepening hardship, nullifying prosperity, and sapping the vitals of recuperation.

That is why the people regard, in wonderment, the silence of the men who know. . . .

With heavy taxation inevitable for generations to come, do you not consider that taxation involving cancellation of profits, at the rate at which it has proceeded of late, is destroying the independent means of recovery after the war when war demands cease and peace demands take their place? . . .

The argument of flogging the taxpayer now, in order to spare him in the future, you know to be one which the possibility of refunding operations as well as other possibilities hereafter, should all go well, renders nugatory. Now he has an enemy to thrash, and he has left to the vagaries of chance his house of normal conditions in order to do it. What he gains in the process should not be taken from him, for when he returns he will have to put his house in order, before normal conditions again prevail, and he will need the wherewithal. . . .

Where the trader and the financier are one, a sort of Mr. Facing-both-ways, the interests are not opposed. It is so in Germany, where the trader is the financier, and vice versa; or the trader merely the employee of the financier. Mr. Gerard in his "Four Years in Germany" explains that not the policy of heavy taxation is followed, but the policy of loans. He foresees bankruptcy in this, but the Germans do not. The financiers there obviously intend after the war to dispose of these loans in their form of gilt-edged securities, abroad, in exchange for raw material; for which purpose world-wide financial machinery is already in existence and national raw material purchasing agencies are being established.

These sales and purchases will be carried out even at the heart of the British Empire itself, on the London Exchanges, and in British banks where the securities will be borrowed upon. . . .

Why do we not blockade those enemy securities? With the constructive and destructive, almost unlimited, powers of the "paraphernalia of finance" in one's mind, it is easy, but futile, to realise how a thorough-going financial blockade would have ended the war long ago, and how the absence of it, in relation to bills of exchange, cables and sterling bills, has furnished the enemy with all kinds of supplies in successful competition with ourselves; but it is not idle to suggest that such a blockade should be applied by the whole of the Allies to the enemy securities to which I refer until the British and Allied securities have had full and complete freedom of the world of trade and finance for a generation, or longer if necessary, until their quantity has been appreciably reduced by redemption. Until that time these enemy securities, or any substitutes thereof, should be made inconvertible except within their own boundaries. By treaty between the countries of the rest of the world dealings in them on the Stock Exchanges and Bourses, for sale or loan, or as security for loans or otherwise, should be prohibited; no public or private dealings of any kind should be allowed in them, whether by banks or other institutions, or by any persons individually or collectively as companies or otherwise; such dealings should be made penal offences. Were that carried out forthwith it would have the double effect of seriously impeding or possibly preventing the successful flotation of any further enemy loans, even in his own territory; and of enabling the rest of the world to retrieve its war losses and secure itself in place and power before setting the enemy free. If we do not protect ourselves by making this larger market for our international securities (and by not only creating no further securities which, like war-savings certificates, limit sales to home markets and call for payment on demand, but by converting these as soon as convenient) we shall rue the day!

THE ABC OF THEATRE CONTROL.

By A. F. HENDERSON.

No. 2.

ALL the qualifications that I suggested in my recent article in "The Era" on Box Office Keepers that were required in that capacity should predominate in the "chief of staff," for not only has he to deal with the public, but with the artists! Those who have had to temporise with a turbulent tenor or quell an hysterical Fairy Queen, alone know the difficulties. The acting manager who really knows his business and is able to apply the knowledge he has acquired by experience is worth his weight in gold to his chief. The "real right" acting manager should have learnt his business from the cellar to the grid. Nothing should come amiss to him. He should be able to deal with appropriate firmness with a refractory stage staff at one minute, and receive Royalty with the manners of a Chesterfield the next!

He should be versed in the mysteries of the "custom of the profession." In no other business is the expression "His word is his bond" more significant than in the theatrical profession. Engagements involving large sums of money are frequently made by letter, telegram, or even following a conversation over the telephone.

Theatrical custom is a very difficult thing for the layman to understand; it is full of anomalies. For instance, it is sometimes safer for an actor to be without an agreement at all than to have one!

This reminds me of a *cause célèbre* that was heard in the law courts some years ago when Mr. Alfred Kendrick brought an action against Sir Johnson (then Mr.) Forbes-Robertson for breach of a verbal agreement in connection with the production of "Mice and Men." The case was heard before, I think, Mr. Justice Grantham; several well-known members of "the profession" gave evidence, some for and others against Kendrick. Sir Charles Wyndham was the principal witness for the plaintiff. Sir Charles' evidence was strongly in favour of the contention that in the absence of an agreement an actor who has played a part in a play, is "ipso facto" engaged "for the run." The learned Judge was against Sir Charles, and remarked that it appeared from his (Sir Charles') evidence that the only way to get rid of an actor in such circumstances was to "shoot him"! "Yes, my lord," retorted Sir Charles, "or shoot yourself for having been foolish enough to have engaged him!" Kendrick lost the case in the lower court, but succeeded in the Court of Appeal; and there it stands to-day. It will be thus seen that the acting manager should also be "a bit of a lawyer" too.

The active acting manager should know the price of everything used in a theatre, from the cost of a pound of nails to the latest quotations in wood and canvas. He should be able to actually perform the duties of each member of his staff—for only in practical knowledge can be exact proper service from his subordinates. He should be prepared and able to handle all kinds and conditions of men, from the navy to the nouveau riche—many are the times when his tact, patience and resource are tested to their utmost.

I recollect an occurrence during a more than usually prosperous run of a play at a popular theatre in London that put the manager's tact to a supreme test. The acting manager received a notification, which was practically a command, late in the afternoon, to reserve the Royal Box for the use of the late lamented King, then the Prince of Wales, for the same evening. As ill-luck would have it, the Royal Box had been sold to one of the libraries, but fortunately the opposita box, exactly similar in size and position, happened to be vacant, and, breathing a prayer of thanks, the manager telephoned to the library, advising them of the command, and requesting that they should communicate with their client to arrange the transfer. Much to the surprise of the manager of the theatre, the ticket agent's representative replied to the effect that their client would most certainly refuse to give up his box, that he was a most difficult man to deal with (this was not precisely the description given), and further, that they (the library) would not be held responsible for the consequences if their client was asked to move.

Forewarned is forearmed, and the manager of the theatre briefly explained the circumstances and the possibility of trouble to the theatre fireman, a most resourceful and forcible person, as will be shown. All the usual red carpet and awning arrangements had already been made, and the time for the commencement of the play was fast approaching. Mr. George Ashton (who always accompanies Royalties on their visits to theatres) and the manager of the theatre awaited the coming of the Royal party. The coming of the bonafide holder of the ticket for the Royal box was also awaited with mixed feelings by the manager of the theatre.

It is well remembered that the late King personified the "politeness of princes." Very seldom was he ever known to be late at any function, however unimportant, and in this connection it is recorded that when he agreed to be present at a fancy dress ball organised by the Savage Club to take place at the Albert Hall, and had arranged to be present at nine o'clock, Sir Francis Knollys wrote to the secre-

tary advising him that his Royal Highness could not be present at nine o'clock, but would be there at a quarter past nine, and at that hour precisely the Royal party arrived. What a lesson in punctuality!

But to resume. The minutes were ticking out, and the fear arose that there might be an unfortunate rencontre. Five minutes before the advertised time of the rise of the curtain the holder of the ticket appeared, pompous and filled with the anticipation of occupying the principal place in the theatre. He was accompanied by his wife and another lady, both resplendent in white silk, lace, and diamonds. The manager of the theatre met him and explained that the box that had been reserved was required for his Royal Highness the Prince of Wales. Decency forbids me to record the exact answer that was given. Suffice it to say that he emphatically insisted on occupying the box that he had bought, and that he was determined not to give it up to anybody. "Royal Highness or no Royal Highness." In vain did the manager urge that a request from the Prince of Wales was equivalent to a command, that a precisely similar box had been secured, and finally, and above all, it behoved all good citizens to respect the wishes of the head of the State. Still "His Pomposity" insisted on his rights. Finding all ordinary argument unavailing, the manager gave a pre-arranged signal to the theatre fireman, and within five seconds the holder of the ticket and his wife and daughter suddenly and mysteriously disappeared. How this was accomplished has always remained a mystery! Just at that very moment the unmistakable sounds announcing the coming of his Royal Highness were heard, and he occupied the box without any knowledge of what might have been a most regrettable occurrence. By the way, it is worth mentioning that the holder of the box never applied for the return of his money, and nothing, as far as I know, has been heard of him since.

I have never known why the acting manager of a theatre should be popularly known as the "First Robber." Generally speaking, he is strictly honest, and when one comes to think of it, it would be extremely difficult for him to be otherwise unless he was in direct collusion with, not only the box office keeper, but with all the money and check takers, and even then with a proper system of tickets and accounts, and an accountant who knows his business, robbery is well-nigh impossible. But I am speaking of these enlightened days. In the bad old times in this connection, especially in the provinces, woe betide the touring manager if he did not keep his eye skinned! Volumes could be filled with stories of what was nothing short of highway robberies that obtained in certain theatres in the country, where in many cases the proprietor was helped in his nefarious deeds by his entire family, who occupied the positions of both money and check takers; and a story is told of a theatre in the North Midlands where a secret pay box, in charge of the wife of the proprietor, received paying visitors, whose contributions to the coffers were totally unrecorded to the touring manager.

Personality in Theatre Management. Of all things, individual management is of paramount importance in theatrical control, more especially in local or London Suburban Theatre management.

There is just as much necessity for personality in front of the house as upon the stage. It means much to a resident in a town to know that he will be received by the manager of the local theatre, and the manager who is known throughout the town is the man for the post.

Alas! the old-time acting manager is fast disappearing in these days of syndicates and threatened trusts, where a group of theatres is managed, or rather, mismanaged, from a soulless head office—the acting manager becomes nothing more or less than a caretaker, and the theatre is generally left to the tender mercies of a 1917 box office keeper.

In these circumstances there is no individual management. The acting manager is not, as he should be, "proud of his house." Everything is underdone, overdone, or left undone by the head office.

Personal Popularity. A gentleman in Biblical history once said: "Woe unto me when all men speak well of me."

I am afraid that the acting manager who does his strict duty to his chief can never be quite popular.

There is a deplorable yet quite unnecessary lack of discipline in theatre management. The "Hail-fellow-well-met" principle is often carried to excess; the staff should be ruled by a hand of iron, even though it may wear a glove of "kid." There is no need for harshness. On the contrary, in what must always be a Bohemian community good-fellowship should predominate; but no liberties should be allowed to be taken, or control is lost; if the crew do not respect the man at the wheel, the ship will go upon the rocks.

There are active managers, and there are passive managers. There are those who are the first to come and the last to go. There are others who are the last to come and the first to go! There are the bees and the drones. It is a popular fallacy to suppose that the acting manager has nothing to do; as a matter of fact, he who does his duty can find occupation from early morning until late at night.

TOUCHSTONE.

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November 7, 1917.

THE ERA.

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VARIETY GOSSIP.

Alfred Lester.

I found Alfred Lester just now suffering from laryngitis, and having to be "treated" with massage, etc., etc.—twice the shows of "Round the Map" at the Alhambra. Alfred is keeping to his Masque meditations, but these medical interludes, although beneficial, make our Lesterian friend "feel" very intensely his just added new song, "It's a Hard, Hard World!"

"It's a Hard, Hard World."

This number, introduced into the Hotel scene in "Round the Map" at the Alhambra, is a very successful example of this comedian's inimitably lugubrious style. Dealing chiefly with the sorrows of the "might have been," the song relates how at every turn the luckless singer is thwarted in some way. A porter's job at shifting bags results in the "sack," a statesman's career is denied him, likewise military glory. The number is decided acquisition, and is heartily received.

"Zig-Zag's" New Numbers.

Talking of new songs, George Robey has a "clunker" in the new edition of "Zig-Zag," which is promised at the London Hippodrome for tonight (Wednesday). Don't miss it, or you will miss lavish laughter.

Miss Shirley Kellogg as a "Sammy."

Miss Shirley Kellogg, in the guise of an American Sammy, will sing the famous American war song, "Over There," the performing rights of which Mr. de Courville has purchased at a high figure. This is the "Tipperary" of America, and is to be heard in all the American camps on this side. It is hoped that the second edition of "Zig-Zag" will run well over Christmas into the New Year, when the new Hippodrome revue will be produced after a 12 months' continuous run of "Zig-Zag" twice daily.

Robey the Riparian.

Take notice that the said George has, he tells me, quite calmly settled down in his new riverside cottage, from the windows of which he can exclaim, Shakespearean, as the stream glideth along, "Well done, Old Mole!"

Many Happy Returns.

Last Sunday Herman Finck celebrated his 4th birthday, and on Saturday Max Darewski did ditto. Both Maestri were overwhelmed with congratulations.

A Quick Transfer.

Ernest Rols, who finishes the run of "Topsy-Turvy" at the Empire next Saturday, will present that entire big production, lock, stock, and barrel, at the Finsbury Empire on the following Monday, with Jennie Benson and most of the other present principals. Quick work, this.

The New "Pav"-ue.

The aforesaid Rols is, I find, vigorously rehearsing the new revue for the London Pavilion. The book and lyrics are by Worton David and Clifford Harris, and the score by Ernest's busy brother, Herman Darewski.

The Lloyd Memorial Concert.

The Grand Bohemian Concert to be given in aid of the Lloyd Memorial Seaside Home to provide for Wounded and Discharged Soldier-Printers and Dito-Compositors, etc., is to be given in the Grand Hall of the Cannon-street Hotel from 8 to 11 p.m. next Saturday. A large number of theatrical, variety and concert favourites will oblige.

Adam Again!

"Adam and Eve on Leave" is the name of an approaching revue written by Mr. Herbert Leonard, player and playwright.

"All Plums."

The same author-actor's revue entitled "All Plums" is soon to return to town in a revised form. It is going very strong.

Ernie Lottinga Busy.

Mr. Ernie Lottinga tells me he has been very busy producing, with Charlie Baldwin, a new sketch for the Six Brothers Luck, entitled "Airbirds," which Mr. Baldwin and Mr. Lottinga have written, and which was first seen at the Balham Hippodrome on Monday. Ernie, who has just settled a 10 years' contract with Mr. Gulliver for his own sketches, is also himself producing a new sketch entitled "Wanted, a Wife," which he has written in conjunction with Mr. Baldwin and Bert Lee.

Mr. "Billy" Payne.

Mr. "Billy" Payne was a familiar figure in music-hall circles, and his dignified presence and courteous attention to the visitors at the South London Palace were one of the features of the house. After twelve years at the South in managerial harness he resigned his position last week, and is at present taking a well-deserved rest. "Billy" is a fluent linguist, the languages which he acquired abroad including French, Italian, and Spanish. He did excellent work in the cause of charity during his stay in South London, his New Year's entertainment for children becoming quite an institution.

New Empire Revue.

For the new Empire revue which Mr. Albert de Courville will produce in about a fortnight's time, many new stars will be seen in London for the first time. Among these will be Lew Kelly, the famous American comedian; Ralph Riggs and Katherine Witchie, a pair of dancers whose work has been described as unique, and who have played continuously in New York for four years, and who were originally contracted by Mr. Albert de Courville for the next Hippodrome show; and Miss Edna Morgan, a young English girl, for whom a brilliant career is predicted.

The principal comedian will be George Clarke, who has been appearing with George Robey throughout the run of "Zig-Zag," and whose humour and dancing have already made him a great West End favourite. Others in the cast will be Miss Edna Morgan, who has been starring over a year in "Razzle-Dazzle" on tour, Messrs. Reginald North, Stanley Paskin, O. Darnier Warren, and a famous revue artiste, whose name will shortly be announced.

Congratulations.

The many friends of Mr. Milton Hayes, the well-known entertainer, and author of those successful monologues, "The Green Eye of the Yellow God" and "The Whittest Man I Know," will be delighted to hear that he has been awarded the Military Cross. Mr. Hayes was granted a commission in 1915 as 2nd Lieut. in the 57th Manchester Regiment.

"Ciro's Frolics."

"Ciro's Frolics," which was produced at the Portsmouth Hippodrome last week, is this week at the Hippodrome, Brighton, where it made a great success on Monday. It has a charm, newness, and breeziness which is most refreshing, and all are good in it, those popular boys, the Two Bobs, being immense.

Mr. Walter de Frece, managing director of the Controlling Circuit, was in a private box, and nobody applauded with greater heartiness.

Mr. John Somers.

The new manager at the "South," as the famous London-road hall is familiarly known locally, is Mr. John Somers, who has been acting recently as assistant manager at Walthamstow, and prior to that engagement was for twelve years with Mr. Harry Tate.

Lennox Barry.

Following his recent illness and five weeks' stay at the Military Hospital, Kinross Park, Rhyl, it has been found necessary to extract the whole of the teeth of the "always merry and bright" Lennox Barry. He naturally regrets the loss of his "furniture," but is now making rapid progress towards recovery, and is anxiously looking forward to the day when he can once more "tackle" an Army biscuit! Mr. Barry desires to thank all those who kindly wrote to him during his stay in hospital.

Film Pantomime.

The Devonshire Film Co., of 43, Berners-street, London, are offering to variety managers as a Christmas attraction a new film pantomime bearing the title "All Clear—No Need to Take Cover." The cast includes Baby Nan, a pretty and clever child actress, and one of London's principal boys, Miss Jane Denison. This film would be a welcome addition to a variety bill.

A Suspected Crook.

At Wood Green recently, Bert Lloyd, who recently produced that thrilling crook sketch, "The Get Away," was telling me that at least on one occasion he has been suspected of being a "crook" in real life, but fortunately he was easily able to satisfy the authorities. Bert, it will be remembered, has played this type of character for some years now, he having enacted a similar part in his former sketch, "What a Pal," for over six years. His latest sketch is full of thrills, and is likely to prove a winner for some time to come.

L.V.R. Matinée at London Pavilion.

The L.V.R. Matinée at the London Pavilion, organised by Mr. Carl Hensel in aid of the funds of the London Volunteer Rifles, whose valuable work in connection with the London Fire Brigade is so much appreciated, has realised £500.

Dancers to Help the Ivory Cross.

The list of famous dancers who have already promised to appear (by permission of their respective managements) at the Matinée on Tuesday, Nov. 20, to help the funds of the Ivory Cross National Dental Aid Fund, includes Miss Maud Allan, Madame Astafieva, Miss Phyllis Bedells, Mme. Blanchette, Miss Lydia Kysast, Miss Phyllis Monkman, and M. Morozoff, and Mr. Fred Farrer. Other stars are coming along to complete the most attractive programme.

Percy Pender, M.M.

Percy Pender, who has been awarded the Military Medal, is home on fourteen days' leave after eighteen months' service in France. Percy was looking fit and well when I saw him watching the show at Collins's on Monday.

Mr. George Chandos.

Mr. George Chandos, representative gathering assembled last Friday evening at the Grand Hotel, Glasgow, to do honour to Mr. George Chandos, who recently resigned from the management of the Star Palace, Parkgate, to take up work of national importance. Mr. Harry Leaton occupied the chair, and on behalf of local and professional friends, presented him with a case containing £50 in Treasury notes. Mr. Chandos suitably replied. Speeches by Messrs. Fred Collins, Harry McKelvie, and John Cummings followed, and a very enjoyable evening was spent.

Mr. George F. Slater.

Mr. George F. Slater, who for eight years has been manager at the Liverpool Pavilion, has been transferred to Messrs. Broadhead's house at Longsight, Manchester. Mr. Slater desired the change on account of his health.

"The Hidden Hand."

Mr. Theo. F. Conner has written a dramatic episode entitled "The Hidden Hand," which is shortly to be produced.

Entertaining the Wounded.

By kind permission of Ernest Dottiidge, Mr. Arthur White and the members of "My Son Sammy" Co. played the full revue at Whalley Hospital on Wednesday, the 24th ult. The entertainment was arranged by Mr. Theo. F. Conner, the general manager of the company, and Mr. Arthur Burton, the general manager of the Blackburn Palace. At the conclusion of the revue Col. Robinson presented Sgt. Hodson with the Military Medal for bravery in the field.

The Canadian Choir.

The Canadian Choir, under the able direction of Sgt. Lewis Roberts, are at the London Pavilion, preceding that amusing piece, "A Kiss or Two." I am glad to hear that the efforts of the choir have resulted in a collection of over £2,500 for various charities.

Derby Hippodrome's Success.

At the annual meeting of the shareholders of the Derby Hippodrome, at which Mr. W. Fitch presided, and there was also present Mr. David Bliss (managing director), a dividend of 10 per cent. on the past year was declared, this comparing with 5 per cent. last year and 10 per cent. in the first year of opening. It was decided to place to reserve £1,000 to be invested in War Loan.

Manager's Services Appreciated.

In connection with the successful year's working, the services of the manager (Mr. H. J. Garnham) were recognised by a substantial bonus.

Jay Whidden's Latest.

Jay Whidden, the wizard of the violin and piano, introduced a new song at the Empire, Croydon, on Monday night which made an immediate hit. It is entitled "I Don't Want to Go Back," and is written and composed by Jay Whidden and Harry Carlton.

Neil Kanyon as a Stoker.

At Glasgow Pavilion last week Neil appeared in a cleverly written and well-acted little scene, in which the heroism of stokers in our mercantile marine, and the urgent necessity of more ships and more guns on them, were ably demonstrated. As the stoker, Neil combined humour and pathos in well-assorted quantity, and the sketch was heartily applauded.

Olga Sydney.

I am glad to hear that the dainty young impressionist has almost recovered from her indisposition, and will resume her engagements at the Palace, Leicester, on Monday next. The following week she opens in town at the Hammersmith Palace.

Gertie Millar's Visit to Bradford.

At each performance at the Bradford Alhambra, during the recent engagement of Miss Gertie Millar, Mr. Francis Laidler or Mr. P. A. Lennon made the announcement after her appearance that Miss Millar was anxious that an amount should be raised during her visit towards the fund of the Lifeboat Matinée, which is to be held at the Bradford Alhambra some time this month, the success of which Matinée she was anxious to ensure. At the twelve performances, Miss Millar's Right Palace Girls, assisted by the Alhambra attendants, collected the handsome amount of £201 1s. 3d. towards the Bradford Alhambra Lifeboat Matinée Fund.

For Soldiers' Christmas Parcels.

Mr. Harry Bancroft, the proprietor of the Hippodrome, Wisbech, gave a Matinée there recently in aid of the local soldiers' Christmas Parcels Fund, over £50 being realised for this deserving object. During the afternoon the Mayor proposed a vote of thanks to Mr. and Mrs. Bancroft for their kindness.

Bath Palace.

On account of indisposition, Miss Elsie Roby is unable to appear at the Palace, Bath, this week, her place being taken by Rossetti, comedy juggler. Mr. Edward Williams now occupies the position of musical director at this popular house, so admirably directed by Mr. W. S. Pearce.

M.E. Ladies' Guild Matinée.

In the hope that the Queen may be able to attend the Music Hall Ladies' Guild Matinée, which was originally announced to take place on Nov. 29, the date has been altered to Monday, Dec. 17. Mr. Alfred Butt has lent the Victoria Palace for the occasion. The bazaar, which was to have been held at the Savoy Hotel on Wednesday, Dec. 12, has been postponed until a date early in the spring.

Our Gracious Queen.

Mrs. Charles Coburn, one of the vice-presidents of the Guild, has received the following letter from Sir Edward Wallington, the Queen's private secretary:—

"Buckingham Palace, Nov. 1, 1917.

"Dear Madam,—I have laid your letter of the 26th of October before the Queen, and am commanded to say that Her Majesty fully realises the good work which the Music Hall Ladies' Guild has been doing among the poorer classes of the music hall profession, and the Queen is pleased to give her patronage to the Matinée to be held in the cause of the Guild.

"With reference to the request that Her Majesty should be present at the Matinée, I am to say that it is a little difficult to give any definite promise so far ahead, but if it were possible for the Matinée to be arranged for Monday, Dec. 17, the Queen thinks it possible that she might be able to attend that afternoon.—I am, yours faithfully,

(Signed) Edward Wallington."

Tom Waters and Eddie Morris played a return engagement last week at the Victoria Palace with their well-known and popular act, "Father and Son," which is full of capital comedy, and scored great success. These versatile artistes are being rapidly booked up by the leading variety tours. Tom Waters has two sons serving in the American Army, the eldest holding the rank of captain, and the youngest having recently been promoted to sergeant.

Ambrose Thorne.

That clever revue artiste and comedian, Mr. Ambrose Thorne, tells me that he has been specially engaged, by Mr. Harry Day, to play Mr. John Humphries' part in "Airs and Graces" on tour.

The Terriers.

At the meeting on Sunday last Walter Norman officiated as W.T., Charles Clark as V.T., Harry Gribben G.C., Ted Karno W.L., Frank Boyce W.D., and Tom Maxwell Y.B.

A hearty welcome was extended to Harry Gribben, Frank Boyce, Tom Maxwell, and Harry Bancroft upon their reappearance in the Kennel.

Letters have been received from Frank Melvin (Eltham), Will B. Will (Osterley Park), and Nat Goodman, who is now in the Royal Salvo's Home Hospital, Chatham, and will be pleased to see any Terrier who is in that town.

The election of officers for the month of November, 1917, resulted as follows:—Harry Gribben, W.T.; Walter Norman, V.T. The Terriers' second grand rally, Sunday, Nov. 25, 1917, the president, Bruce Green, P.W.T., in the chair.

Dr. Walford Bodie.

Dr. Walford Bodie has again broken all records at the Palace, Dundee. Owing to his great success the first week, he was retained for one week longer, crowds flocking to the Palace nightly, despite big counter-attractions. This week the Doctor is taking a few days' rest at his beautiful Highland home, Macduff, where he will give his annual dinner to his tenants and friends. Dr. Bodie is one of the largest property owners in the North, and is known as the "Laird of Macduff." Next week he opens with his own company at the Grand Theatre, Falkirk.

Empire, Longton.

The many friends in Longton of Mr. H. Sheriff Howard will hear with regret that he is severing his connection with the Empire Palace, which will shortly be taken over by Mr. Leon Salberg, of the Alexandria Theatre, Birmingham. The Empire will be closed for a month for re-seating and decorations, reopening Christmas week.

"Hello, Buxton!"

A new two-act revue, "Hello, Buxton!" written and composed by Mr. Allan Milton, lessee and manager of Buxton Hippodrome, had a most successful three nights' send-off, commencing on the 1st inst. The book has been remarkably well written, with up-to-date allusions, etc., and the revue should go well when put on again at an early future date, after which it may be toured.

THE PILGRIM.

A MUSIC HALL TOUR.

ELLEN TERRY AND A POCKET CLASSIC.

Who is the most beautiful star on the stage?—beautiful, I mean, in the external, the photographic, the "Daily Mirror" and Royal Academy sense of the word? It is, of course, an old question, one which crops up periodically in our weekly journals, where you may not infrequently find great prize competitions inviting readers to fill up coupons with the name of the lady they consider loveliest in limelight-land. And, most surprisingly, the beauty who tops the final bill in these competitions is usually not, as you might expect, Gladys Cooper, or Gaby Deslys, or Gertie Millar, but some Miss Obscurity with a face that has had its day, who has ranged up all her friends for the poll, and herself spent a small fortune in coupons, which she has filled up with her own name in craftily disguised handwritings.

AT THE COLISEUM.

If I had to fill in a name on such a coupon at this moment, I should unhesitatingly set down that of Ellen Terry. Go to see her as Mistress Page in the poetical edition of "The Merry Wives of Windsor," now showing at the Coliseum, and I'll bet my last match you'll agree with me. There aren't many pictures as pretty as her Mistress Page, and Sir John Falstaff, that fat and felonious knight, may well be excused his amorous intentions in the circumstances. As for Ellen Terry's acting, that is (of course) joyous and full of fragrant reminiscence, while her diction is perfect that I recommend it to the notice of all young actresses on blank verse bent. Aspiring Merry Wives could not do better than take a Page out of Ellen Terry's book.

Fair Ellen is the great Coliseum turn this week, and, ably backed by Mr. Roy Byford as the old buck of the buckbasket and Miss Edith Evans as Mistress Ford, she makes "The Merry Wives" exactly what it should be—merry. I was interested, by the way, to note that Shakespeare, who thought of most things before most people, even invented that typically twentieth-century catch-phrase—"to give the girl eye." Vide Sir John's reference to Mistress Page, "who," he chuckles, "even now gave me good eyes."

The Coliseum has rarely had a better bill than at the present moment. Banquet's Japanese turn, with its quaint national music and deliciously bright coloured ballet, is a real artistic gem. I would cross several streets in an air-raid to see it. Clarice Mayne makes a big hit in "Goo-goo Eyes." "As Long as the World Goes Round," "Every Little While," and "Come and Cuddle Me" (this last song worked up in great style with a whole chorus of very infant prodigies); and it goes without saying that that "That" that is so popular with the public scores as heavily (I don't refer to his orchestration) as ever. Miss Carmen Hill ("Billy Boy," "Come Back to Dreamland," and "Annie Laurie") is another warmly-welcomed newcomer, and so are Neil Gow with his tartan humour; Great and Good, who are good and great; and those versatile dancers, Blanchette, George D'Herby, and Alex. Goudin. With George D'Herby and Margaret Cooper carried over from last week, the Coliseum is certainly up to standard.

AT THE NEW MIDDLESEX.

To judge by the volleys and volumes of laughter with which the arrival of "Where's the Chicken?" was greeted at the New Middlesex, I should say that this hen is going to lay crate-fuls of golden eggs for Bert Gilbert. It is an uproarious musical farce, the plot centring round a chicken which is so ancient and odoriferous that everyone who enters the magic circle of proximity becomes instantly overpowered by the fumes.

But, after being consigned to the dust-bin, it is discovered that this bird was stuffed with nothing less than a cheque for £500. Hence, a fast and furious game of hunt-the-chicken, a helter-skelter chicken chase, in the course of which Bert Gilbert lets off some of his best and brightest, Miss Ivy Ray sings some of her sauciest and sweetest, and Mr. Harry Gould—keep your eye on him, managers!—makes one of the best "silly ass" young men it has been my lot to witness. If you ask me whether this show is going to be a failure, I can only answer in Bert's own cliché: "No! I don't think so!"

AT THE PALLADIUM.

Little Tich, that liliputian giant, multum in parvo, pocket classic and epitome of fun, is back at the Palladium. His songs this week are "The Tax-collector," "My Peculiarities," and "The Best Man" ("been best man seven-teen times," he boasts, "and never lost a husband!"). What an artiste he is! Always reminds me of some Dickens sketch by Phiz—and I shouldn't be at all surprised to hear that he was the original inspiration of H. M. Bateman's top-side-on caricatures. One of my most cherished dreams is to see Little Tich as the Artful Dodger. Meanwhile, he is doing very nicely in Argyl-street, thank you.

And so are Nora Delany, Will Evans (harnessing a horse again), Lorna and Toots, Max Darewski, and Ruth Vincent, re-informed this week by Ernest Hastings, the entertaining entertainer (more than can be said for some of 'em); Maggie Clifton, the female Samson; the Decars and "Tomato" (a turn full of animal spirits); and Mewse and Singer, who deputised with some delightful dancing for J. W. Rickaby on Monday night. As an officer remarked on the way out: "Variety bill! Well, there's not much variety about it. It's nothing but stars!"

EXTRA TURN.

Miss Marie Lloyd. The Queen of Comedienne carried on as usual during the recent raids. On one particular evening, when things were lively up above, Marie sang four songs at both houses, and would have done more if time had permitted. Marie, who is giving the provincial folk a treat just now, will not be in town again until Christmas. Her latest character number, "Mrs. Hardecastle," is a perfect gem and very cleverly handled.

Dorma Morgan.

is making a welcome reappearance this week at the Bedford, Camden Town, and scored a success on Monday night with two good numbers—"She is a More Clever Girl than I" and "Somewhere in France."

ON THE ROAD.

(Continued from page 13.)

Moosphone.—Nov. 5, Dev. Park T., Eastbourne.
Olympian Concert Party.—Pier, Eastbourne (for season).
Passing Events.—The.—Nov. 5, West End Cinema, Edinburgh.
Pierrot, Pierrot, and Piano.—Nov. 5, Grand T. Evesham; 12, Palace, Walthamstow.
Qualities.—The.—Nov. 12, Palace, Stamford.
Queers.—The.—Nov. 5, Empire, Oswestry; 12, Poole's Palace, Ammanford.
Superior.—The.—Nov. 4, Winter Hall, Worcester; 12, Rushmore Pavilion, Manchester.
Summits.—The.—Nov. 5, Empire, Newton Abbot.

"DOMESTIC ECONOMY."

Farical Comedy, by T. O'Shea, Produced at the Empire Theatre, Dublin, on Monday, Oct. 29.

Mike Casey Dick Molloy
Mrs. Casey Mona O'Callaghan
Pat McCarthy Barney Fitzgerald
Mrs. McCarthy Sheila O'Sullivan
Sergeant Rourke Brian Herbert
Constable Kerrigan Walter McCarthy
Molly O'Sullivan Allen Magee
The first presentation of this amusing little sketch won great favour from a large audience. The comedy deals with the trials of Mike Casey, the village tailor, a down-trodden husband, whose wife announces her intention to attend the cookery demonstrations to be held in the town Courthouse. Mike does not approve of his wife's new-fangled ideas about "high-class cooking," but is comforted by his friend, Pat McCarthy, telling him Mrs. McCarthy is also joining the class, and suggesting to him to celebrate the event at the local tavern. Mike agrees, and they depart. Next morning Mike, suffering from a "sore head," is visited by Pat, who gives him a glowing account of Mike's behaviour the previous evening, when he so far forgot himself that he threw a stone through the Courthouse window during the cookery demonstration there. Mike is horrified, but Pat promises to "see him through." Mike's wife arrives, and commences her high-class cooking efforts, heedless of her husband's entreaty for a plain meal. During the operations the sergeant calls, and Mike, rather than endure the sufferings he fears from Mrs. Casey's new cooking methods, confesses that it was he threw the stone through the window, and pleads to be put in prison. The sergeant, refusing to arrest him without evidence, is called away to a "riot" at the Courthouse, the mob being in the act of wrecking the cookery class. Mrs. Casey gives way to her husband's plea for a plain dinner, and peace reigns once more in the "Casey" family.

Dick Molloy as Mike Casey, the hen-pecked husband, kept the house in rare humour. Miss Sheila O'Sullivan as Mrs. McCarthy was responsible for much of the success of the piece, making a perfect character study of her part; and was ably supported by Miss Mona O'Callaghan as Mrs. Casey and Mr. Brian Herbert as the Sergeant—both looked and played the part to the life. Mr. Barney Fitzgerald as Pat McCarthy was a host in himself, and the minor parts were capably filled by Miss Aileen Magee and Mr. Walter McCarthy.

To Artistes Visiting Northampton.

Mr. Jack Barlow has received a letter from the executive officer of the Northampton Local Food Control Committee, from which I quote the following:—"My committee left it in my hands to make the best arrangements possible to meet any difficulties that may arise in regard to members of your profession obtaining groceries, etc., whilst in Northampton. I have seen the secretary of the Grocers' Association, who has promised to bring the matter before a meeting of his Association, with a view to arranging for a number of grocers to supply goods."

"Until something definite is arranged, I am asking the managers of the various places of amusement in the town to notify artistes who experience difficulties in obtaining articles of food to see me, when I can assure you I will do all that is in my power to assist them."

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ON ACTIVE SERVICE

much longer if you give them occasional

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London's Leading Theatrical Cleaners.

Notwithstanding the unprecedented strain on our resources we still give the same excellent service as hitherto, and which has made our name a Household Word in the Profession.

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FELDMAN'S BIG PANTO PUSH

→ LET THE GREAT BIG WORLD KEEP TURNING ←

THE BALLADS

I NEVER
KNEW I LOVED
YOU
TILL YOU SAID
"GOOD-BYE."

ALL
THE WORLD
WILL BE
JEALOUS
OF ME.

WHERE THE BLACK-EYED SUSANS GROW

HOW'S
EVERY LITTLE
THING IN
DIXIE?

TAKE ME
TO
MY ALABAM.

I'M
ON MY WAY
TO
DIXIELAND.

MAMMY'S LITTLE COAL BLACK ROSE

WHEN THE BELLS OF PEACE ARE RINGING

DO
YOU LIKE
ME?

WHO
TAUGHT YOU
ALL THOSE
THINGS?

YOU
OUGHT'NT TO
DO IT.

O'BRIEN
IS TRYIN'
TO LEARN
HAWAIIAN.

SULLIVAN
WILL BE
THERE.

I DON'T
WANT
TO
GO BACK.

UP TO THE
TOP
HE'D POP.

THEY'RE
WEARIN' 'EM
HIGHER IN
HAWAII.

TEN
DAYS'
LEAVE.

MY OWN IONA

DOWN TEXAS WAY

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CINEMAS AND THE INCREASED TAX.

See page 11.

"VIONETTES OF THE GREAT WAR."

A SERIES OF SEVEN PICTURES, INTRODUCING ALL THE GREAT MEN OF THE ALLIES.

Production Gaumont
Type Historical
Lengths From 420 to 750 Feet
Release Nov. 19 to Dec. 31
Distributors Gaumont

A distinctive feature shown by Messrs. Gaumont at their private theatre on four days of last week was a series of pictures (seven in number), showing under various titles the activities of the Allies. The Men who command gives a comprehensive collection of British Admirals and Generals, including Beatty, Boreford, Jellicoe, Sir Douglas Haig, Lord French, &c. British and Colonial Statesmen, the second picture, introduces us to everybody of note in the councils of the Empire. The Made Who Made the Army deals with Lord Kitchener as soldier and statesman, and an effective symbolic finale is artistically introduced. The Training of Canadian Officers, Rulers and Leaders of Our Allies, For Valour, showing sixteen men, from General to private, who have earned the V.C. and the King and the War, showing His Majesty visiting great dockyards and munition factories, concludes a series which will arouse the enthusiasm of any audience. We confidently recommend this series to managers on the look-out for a short film with a universal appeal.

"SOULS TRIUMPHANT."

A MAN OF THE WORLD'S TEMPTATION AND FALL, AND FINAL REFORMATION.

Production Triangle
Type Drama
Stars Lillian Gish and Wilfred Lucas
Length 4,100 Feet

In the latest Triangle drama, "Souls Triumphant," screened at the Shaftesbury Pavilion on Friday, Miss Lillian Gish appears as a charmingly unaffected young girl, the daughter of a country clergyman, who marries a man of the world, hoping to

"WHEN IT WAS LIGHT."

BARRIER-LIKE FANTASY CHARMINGLY INTERPRETED.

Production Ideal
Type Drama
Length Five Parts
Shown at the West-End Cinema on Wednesday, "When It Was Light" depicts the disillusionment of a young girl, who, blind from birth, is later miraculously cured of her affliction. Sweet-natured and romantic, she peoples her dark world with creatures of her imagination, and even a poor cripple boy, whom she frequently meets, becomes to her a veritable Prince Charming. But "when it was light" her fairy creations faded in the drabness of the every-day world, and her "prince" revealed himself as a pathetic piece of deformed and broken humanity. But by-and-by one who will be, to her at least, a real prince, comes along, and the world becomes pleasant again. The piece, charming despite its rather painful nature, was exquisitely acted.

[See our Film Marking.]

Production Ideal
Type Drama
Length Five Parts
Release March 25

A poignant drama of domestic infidelity was shown at the West-End Cinema on Friday. Christy Deselden, the ward of John Warburton, in a moment of pique and disgust at the drunken behaviour of her fiancé, named Nayland, consents to become the wife of her guardian, an honourable but elderly man. They are married, but on the evening of her wedding day she recoils from the embrace of her husband. The man, stung to the quick, leaves her, and later, with the sole view to his wife's happiness, suggests a divorce, so that she may be free to marry her former sweetheart. But later, when she learns that Nayland is scheming to ruin Warburton, a revulsion of feeling ensues, and she gladly returns to her husband. The plot calls for acting of the highest order, which was supplied by both Miss Stewart and Mr. Richman.

[See our Film Marking.]

"THE MORE EXCELLENT WAY."

WIFE LEARNS TO LOVE HER HUSBAND BEFORE IT IS TOO LATE.

Production Vitaphone
Stars Anita Stewart and Charles Richman
Type Drama
Length Five Parts
Release March 25

A poignant drama of domestic infidelity was shown at the West-End Cinema on Friday. Christy Deselden, the ward of John Warburton, in a moment of pique and disgust at the drunken behaviour of her fiancé, named Nayland, consents to become the wife of her guardian, an honourable but elderly man. They are married, but on the evening of her wedding day she recoils from the embrace of her husband. The man, stung to the quick, leaves her, and later, with the sole view to his wife's happiness, suggests a divorce, so that she may be free to marry her former sweetheart. But later, when she learns that Nayland is scheming to ruin Warburton, a revulsion of feeling ensues, and she gladly returns to her husband. The plot calls for acting of the highest order, which was supplied by both Miss Stewart and Mr. Richman.

[See our Film Marking.]

Filmland

NEWS AND REVIEWS OF THE PICTURE WORLD

"THE MIDSHIPMITE."

KIDNAPPED GIRL'S ADVENTURES BEFORE BEING FINALLY RESTORED TO HER FATHER.

Production Cello Co. of Rome
Type Romantic Drama
Star Miss Diomiro
Distributors L.I.F.T.

The thinness and improbability of the story of this Italian film, screened at the West End Cinema on Oct. 30 is more than compensated for by the charm and simplicity of Miss Diomiro's acting as a midshipmite. Her presentment of the pathetic little abducted girl, adrift in a South American town, is a delightful piece of work, and will be a great draw for picture patrons. She is a daughter of an Italian Count, who had been kidnapped by some circus proprietors and taken to America eight years before. She is rescued by the kind-hearted clown, who escapes with her to South America, where the pair earn their living as wandering minstrels. After the clown's death Diomiro is taken on board an Italian man-of-war as a midshipmite, her sex being disguised from the crew. There are some delightful scenes on board, and on their arrival in Italy, including one at a ball, where the little midshipmite, to outdo the lady to whom the commander is paying marked attention, dons her rival's fancy dress, and fascinates her "foster uncle." She is finally restored to her father in a very attractive and winsome scene.

girl until his fame begins to increase, and his work occupies the whole of his time. Just as her loneliness is becoming unbearable Ella makes the acquaintance of Desmond Leach, an old college friend of her husband. The friendship grows, and one day Ella obtains her husband's reluctant permission to go for a motor-ride with his friend. A breakdown occurs near an inn, and whilst waiting there Leach forces his attentions on her, and a struggle occurs, in which Ella thinks she has killed Leach. The shock causes loss of memory, and she is found by gipsies, who treat her very cruelly, and from whom she finally escapes, becoming a helper at a military hospital. Many months afterwards her memory returns on hearing her favourite song, "For All Eternity," and she goes to her husband. Then comes a sensational trial scene, when all seems to point to her guilt until the real murderer, one of the hospital nurses, avows the crime, and a happy reunion follows.

The interest is maintained through a stirring plot to a strong climax, the trial scene being particularly well done. A. E. Coleby gives a fine interpretation of the rising author; Malvina Longfellow is delightful as his wife, and some strong emotional acting is supplied by Miss Janet Alexander as the nurse.

"THE LIFE OF LORD KITCHENER."

This remarkable film was first publicly shown at the Alhambra Theatre yesterday, when a matinee was given in aid of the British and Italian Red Cross Societies.



Thrilling Scene from "Hearts Adrift."

[Gaumont.]

reform him. The couple are very happy together, but one night, when the wife has gone, in response to an urgent summons, to visit her father, who is seriously ill, the man has a secret meeting with a former temptress. In his absence their home is completely destroyed by fire, and the man believes that his child has been killed. But just as he is about to commit suicide his wife tells him that she had had her suspicions that he would meet the woman, and had taken the child with her, and, convinced of his sincere repentance, forgives him. The film makes the strongest appeal by reason of the many charming country pictures, and the homely little domestic scenes.

[See our Film Marking.]

Miss Lillian Gish gives a delightfully natural impersonation of the lovable, trusting young wife; Mr. Wilfred Lucas is excellent as the husband; and the youngster who portrays the little son is responsible for a very natural and appealing impersonation.

[See our Film Marking.]

"HIS UNCLE DUDLEY."

A MISTAKEN IDENTITY PROLOG.

Production Triangle Keystone
Stars Harry Booker and Polly Moran
Length Two Parts
Uncle Dudley, mistaken for the new butler by the lady of the house, and not meeting with the reception he anticipated, soon enters into the spirit of the furiously rollicking comedy on at the establishment.

To conclude, there is a wonderful chase, over and through roofs, and into the water, and the ball of fun is kept rolling at express speed throughout.

[See our Film Marking.]

"THE BUILDING OF THE BRITISH EMPIRE"

The great historic and patriotic film. Produced by Kineto, Ltd. 80, 82, Wardour St. W.

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MONDAY NOVEMBER 12

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"NO STORY."

NO STORY—BUT THE TRUTH.

Production Vitaphone
Stars Stanley Walpole, Thos. R. Mills, and Alice Rodier
Type Drama
Length Two Parts
Release March 28

Another of the O. Henry stories was also shown. Chalmers, a newspaper reporter, finds some difficulty in supplying his paper with pithy incidents. In this dilemma he encounters Tripp, a dissolute photographer on the paper, who offers for the price of a dollar to provide him with a fine "scoop." The deal is arranged, and Tripp tells the reporter how he encountered that morning a young girl who had just come in by train. She explained to him that she was looking for "George," who had been her boy-hero, and that she would like to see him before she marries another. She showed a half-coin attached to a ribbon, and said her boy-lover had the other half. Tripp urges her immediately to return home, and completes the story—which is no story, but veritable truth—by explaining that he is "George," and in proof produces the other half of the coin, which is about the only thing of value he possesses. On the whole, a clever little picture, admirably interpreted.

[See our Film Marking.]

"THE INNOCENT SINNER."

CIRCUMSTANCES DRAG A GIRL DOWN, BUT SHE SUCCEEDS IN REINSTATING HERSELF IN DECENT SOCIETY.

Production William Fox
Star Miriam Cooper
Type Drama
Distributors Fox Film Co.

The Fox Film Co. presented the above-named film at their weekly trade show, held at the Super Cinema on Wednesday last. Mary Ellen, the innocent singer in question, is lured from her home by Roy Edwards, a man about town. Edwards is killed by a crook, and the struggle of the girl to get back to better things, which she finally succeeds in doing, is very dramatically unfolded. The picture is a very dainty and well-told story.

"D.VORCE AND THE DAUGHTER."

A STORY OF HOME LIFE NEARLY BROKEN UP BY AN INSANE INFATUATION.

Production Thanhouse
Star Florence La Badie
Type Drama
Length Five Acts
Distributors Thanhouse Films, Ltd.

This picture, which was screened at Thanhouse's private theatre on Wednesday last, relates how a poor family inherits unexpected wealth. The father is thus enabled to follow his artistic inclinations, and gets acquainted with a fast set, one of whom, a scheming woman, divorced from her husband, nearly succeeds in wrecking his home life, and the future of his daughter Alicia. Florence La Badie successfully portrays the character of Alicia, and the weak character of the father is well played by J. H. Gilmour. Miss Kathryn Adams is very good as Mrs. Cameron. Some fine scenery is used as a background, and the interiors are also handsomely furnished. The scene of the artist's ball and masque is also very well carried out, and the picture altogether is an artistic production of which this firm has every reason to be proud.

WEST END CINEMA

Theatre, Coventry Street, W.

Sole Proprietor G. F. SEXTON.
Manager E. H. LUNDY.

"Womanhood,"

THE GLORY OF THE NATION.

Presenting ALICE JOYCE and HARRY MORLEY.

Also "THE HISTORY OF THE GREAT WAR" (Ninth Episode).



"To Honour and Obey." Fox.

Carrying Out a Husband's Behest.

"THE MIDNIGHT MAN."

YOUNG SAFE-MAKER'S EXPLOITS WIN HIS LADY-LOVE, AND ACHIEVE FAME AT THE SAME TIME.

Production Butterfly
Type Drama
Star Jack Mulhall
Distributors L.I.F.T.

Safes, jewels, and nimble-fingered cracksmen often figure together in film plays, but it is quite a new idea to elicit the expert help of a burglar in the production of a burglar-proof lock. This is what Bob Moore, a young safe manufacturer, in the film shown at the West End Cinema on Oct. 30, does when his patent lock, on which he has spent many midnight hours, is picked by the Eel, a notorious cracksmen. In friendly competition with the Moores is John Hardin, another safe maker, with whose daughter Bob is in love. Hardin challenges the young enthusiast if he wants to win his daughter to burglar his safe and obtain a pearl necklace which had been placed therein. The challenge made in jest is carried out in earnest. The Eel, however, who is also after the booty, carries it off, and Bob nearly loses his future wife. After some exciting scenes in the Eel's den, the necklace is retrieved, and happiness ensues for all concerned.

The story is thoroughly well told and excellently acted by Jack Mulhall, who made a fine enthusiastic figure of the young safe-maker; Ann Kroman as the girl in the case; and a capital supporting cast.

"FOR ALL ETERNITY."

FOUNDED ON THE WELL-KNOWN SONG.

Production Ruffell's
Type Drama
Stars A. E. Coleby, Malvina Longfellow
Length Five Reels

Founded on the well-known English song, "For All Eternity," this film was screened at the West End Cinema on Monday. An author, Clifford Morgan, leads a happy life with his wife Ella and baby

H.E. Marchesa Imperiali, wife of the Italian Ambassador, and the Duchess of Bedford were joint presidents of this matinee, with the Hon. Sir Arthur Stanley and Count de la Feld as joint chairmen, and Sir Frederick Treves as honorary treasurer.

This life-story of the great Empire builder is of the utmost interest and educational value, and exhibitors should make a point of being present at the trade show on Friday next at 11 a.m. at the Marble Arch Pavilion.

The utmost care and study have been exercised by Mr. Rex Wilson in producing this film, which depicts the chief episodes in the career of Lord Kitchener, and dates from the seventies, when, a young officer of Engineers, he was gaining intimate knowledge of the Arabs and their language, down to the period when he had brought into being the vast British armies now in the various theatres of war. The tragedy of General Gordon is depicted, and later come Khartoum, Omdurman, South Africa, and India, leading up to the great work at the War Office. Many thousands of troops are seen in the series of brilliant scenes, and no one who views them would imagine that they were all photographed in England. Mr. Rex Wilson has indeed brought the art of illusion to a high point of perfection.

Three gentlemen—one an intimate friend of the Field-Marshal—play in turn the character of Lord Kitchener, and each was selected for his physical resemblance to the original. The actors who represent the many statesmen, soldiers, and other prominent people were made-up after the closest study of authentic pictorial records. Lord Kitchener's birthplace is shown, and also his home, Broome Park, Kent; while in the picture representing him as engaged in his hobby, that of collecting china and art curios, the articles were loaned from his cabinets.

"Intolerance." F. W. Griffith's big film, "Intolerance," has done so well at the New Queen's Theatre, Manchester, that the season was extended for another fortnight.

"IDEAL'S" NEW BRILLIANT ATTRACTIONS.

- (1). MOTHER-LOVE. 5 parts. Released March 18, 1918. Starring Rupert Julian and Ruby La Fayette.
- (2). WHEN IT WAS LIGHT. 5 parts. Released March 25, 1918.
- (3). THE MYSTERIOUS MR. TILLER. 5 parts. Released April 1, 1918.

See full list of "Ideal" draws in trade Press and "Idealletter."

ALL INQUIRIES TO: IDEAL FILM RENTING CO., LTD., 70-72, WARDOUR STREET, W.I.

FILMLAND GOSSIP.

The Cinema Commission Report.

The charge for the report of the Cinema Commission does not appear to be popular with the "North Mail." It says:—"It comes as a staggerer to learn that the report of the Cinema Commission—which should be on every breakfast table—is being reissued at the trifling figure of half a guinea per copy. We knew the price of paper was pretty stiff, but we had no idea it was so bad as this. What is the precious volume bound in? Iced sugar?"

A Big Tea Party.

On Lord Mayor's Day, Sir William Treloar, the chairman of the Watford Manufacturing Co., Ltd., will entertain 1,000 wounded soldiers to a cinema tea at the Stoll Picture Theatre (London Opera House). A cup of turtle soup will be handed to each wounded soldier on arrival.

Mr. F. E. Youlett.

Mr. F. E. Youlett, who is so well known both in the cinema and theatrical world, has relinquished the management of the King's Hall, Leicester, in order to take up the general management, for Mr. James Coulthard, of the Greta Film Service, whose offices are now at 24, New Briggate, Leeds. Since Mr. Youlett has had the management of the King's Hall he has brought many of the latest released and most notable pictures to the town, amongst them being "Civilisation."

Mr. Youlett retired from his position on Saturday evening, and entered on his new duties on Monday. Since his short stay in the town his business abilities and courteous manner have won for him many friends, who will wish him every success in his new sphere of activity.

Kitchener Film.

Stirring scenes in the life of Earl Kitchener were shown at a matinee at the Alhambra yesterday in aid of the British and Italian Red Cross Societies. The Marchesa Imperiali and Adeline Duchess of Bedford were the presidents of the matinee committee, and the Hon. Sir Arthur Stanley and Count de la Feld joint chairmen. On the invitation of the Marquis Serra, a private view of the film was held last week. It depicts scenes in the great soldier's life at Khartoum, Omdurman, South Africa, and India, and he is seen at work and conversing with Earl Roberts at the War Office. The pictures of the response to Kitchener's call for more men, at home and in the Colonies, are remarkable adjuncts to an intensely interesting film. L.I.F.T. are handling this picture.

Mr. G. F. Sexton.

Mr. G. F. Sexton, the manager of the West End Cinema, whose good works are legion, has forwarded a cheque for £100 for the maintenance of the Soldiers and Sailors' Free Refreshment Buffet at Victoria Station.

"Gloria's Romance."

Mr. Ben Simmons, of the Gloria Film Co., 165, Wardour-street, London, W. 1, tells us that Billie Burke, in "Gloria's Romance," is looking so strongly that he is compelled to print several extra copies for London and the South Coast. This is such a beautiful film and the charming actress is so great a favourite with the cinema public that we are not surprised.

Miss Sybil Arundale.

Miss Sybil Arundale will make her first appearance on the screen in the forthcoming production of the Ideal Film Company's "Tom Jones." Miss Arundale will play the part of the termagant, Molly Seagrim, a part which offers plenty of scope for fine acting.

Kinematograph Fund for Our Sailors.

The appeal made by Mr. H. J. Boam, managing partner of the Phillips Film Co., in the "Kinematograph Weekly" on behalf of King George's Fund for Sailors, has already met with excellent support.

Mr. Boam set the ball rolling by enclosing a cheque for £50, and last week he sent to the "Kinematograph Weekly," which has gladly opened its columns for the acknowledgment of any contributions, the sum of £36 17s., subscribed by exhibitors of Lancashire whom he entertained to lunch. A cheque for £5 5s. from Mrs. E. F. Hurst, King's Palace, Wimbledon, has also been received.

The total received to date is £92 2s. All contributions for the "Kinematograph Fund for Sailors" should be addressed to the Editor, "Kinematograph Weekly," 85, Long Acre, London, W.C., and envelopes marked "King George's Fund" in the left-hand corner.

"Heroes of the Sea."

Under the auspices of the King George's Fund for Sailors, Wonder Plays, Ltd. (Roscoe C. Spurr, general manager), are producing a naval picture entitled "Heroes of the Sea." This film promises to be worthy of the best traditions of the glorious British Navy and its heroic sailors, for whose benefit the whole of the profits derived from its renting in Great Britain will be devoted.

Fleet Cinemas.

The Lord Mayor of Liverpool received the following letter last week from Sir David Beatty:—"My dear Lord Mayor:—I have the pleasure to acknowledge receipt of your letter enclosing a cheque for a further sum of £750, making, with the amount already received, a total of £1,750, for which we have to thank you and the citizens of Liverpool, and particularly the proprietors of the 'Liverpool Courier.' What this amount will mean to the Fleet Cinemas Committee in the organising of their programme would be difficult to overstate. Already the standard of films in circulation has been greatly improved at a smaller margin of cost per head than formerly, and now it is probable that this final gift from Liverpool to the Fleet will enable the actual subscription charged to each ship to be still further reduced. The open-handed generosity on the part of the donors of this handsome sum is warmly appreciated by all ranks and paid ratings of the Grand Fleet, who are most grateful for this tangible token of interest by Liverpool in their welfare.—Yours truly, David Beatty."

Broadwest.

The film version of "Missing the Tide," which is a romance of love and war, is being looked forward to with much interest by the general public. With Violet Hopson, Ivy Close, Basil Giff, Gerald Ames

and James Lindsay starring in the leads, and produced with the consummate skill that has made Broadwest famous, it is not surprising that "Missing the Tide" is being 'enquired about' by exhibitors all over the kingdom.

Fox Films.

We are advised by the Fox Film Company, Ltd., that they will very shortly place before the public a number of comedies, universal in laugh-getting qualities and replete with spectacular scenes. A new brand will have been successfully produced under the direction of one considered by America as the foremost comedy film-stage manager.

The Fox Film Company, Ltd., are abreast with the times in placing before the public motion pictures dealing, in parallel, with events of unusual interest. Following "The Spy" in topical interest, they are prepared to announce shortly "Behind the Throne," featuring the versatile Theda Bara, a novel drama which depicts, in a clever way, events similar to Bolshevism.

The Fox Film Co., Ltd., will shortly hold a trade show of "The Honour System." For five months this Raoul Walsh masterpiece played to crowded houses at the Lyric Theatre, New York City. It is universally acknowledged in America that this production afforded the long-looked-for opportunity of changing the two- and three-day runs to a week or two-week bookings, thus enabling the exhibitors to curtail their expenses, profit by their advertising, and increase their clientele by 50 per cent.

Gaumont.

The filming of the life of a man of such notoriety as Rasputin within a few months of his death, and whilst the great country which he betrayed is still in the throes of reconstruction, following the inevitable chaos brought about by the unseating of the dynasty of the Romanoffs, is bound to create much interest. The World Brady-Made production with the title of "Rasputin—The Power behind the Throne," does full justice to the events and the people which it sets out to portray. The producer, Mr. Arthur Ashley, is to be congratulated on his careful treatment of a delicate subject. The film will be shown to the trade on Tuesday next at the New Gallery Cinema, Regent-street, W., commencing at 11 a.m. Ideal.

The Ideal Film Renting Co. are now engaged on a picture version of the famous novel, "Tom Jones." As a truly English film, this should be of real interest to picture-goers. For the part of the hero Mr. Langhorne Burton has been engaged, and he is being supported by an able cast. The scenario has been written by Mr. Elliot Stannard, the son of the well-known novelist, John Strange Winter. Mr. Stannard, it may be recalled, was responsible for the excellent scenarios of those other "Ideal" productions, "Justice," "The Gay Lord Quex," and "Dombey and Son." The famous song, "Auld Robin Gray," has been turned into a picture by the Ideal Film Renting Co. The production is an exceedingly beautiful one in every respect, and promises to take its place among the best of British productions. The part of Jamie, the lover, is taken by Mr. R. A. Roberts.

International Exclusives.

Mr. Low Warren informs us that the trade show date of International Exclusive super-production, "Les Cloches de Corneville," will take place on Tuesday, Nov. 13, at the Alhambra, at 3 p.m.

The Kinema Commission.

The Kinema Commission will meet to-day at 20, Bedford-square, W.C. The meeting will be under the presidency of the Bishop of Birmingham, and its object is to consider what steps shall be taken with regard to the recommendation contained in their recently published report.

The Denvirose Co.

The Denvirose Company, of 43, Berners-street, London, W., have something of a novelty in the course of production. It is a film pantomime entitled "All Clear; No Need to Take Cover." Baby Nan, the clever child-actress, and Miss Jane Denison, one of London's principal boys, will be the stars. We understand that this is the first of a series of productions which will shortly be issued by this firm.

Pathé.

Messrs. Pathé Frères' great topical series of films, under the main title of "With our French Ally," comprises six subjects, subtitled: 1, "Men, Supplies, and Transport"; 2, "Behind the Lines"; 3, "In Action"; 4, "Aviation"; 5, "American Units in France"; 6, "The King of Italy on the French Front." These films were shown to the trade on Wednesday last in the Pathé Roof Garden Theatre, the nature of their reception being enthusiastic in the extreme.

Some remarkably fine Gold Rooster plays will shortly emanate from the house of Pathé, who are sending over some wonderful stuff now from their American studios. Among the first to be released are "Blind Man's Luck," with the beautiful Mollie King; "Miss Nobody," "Last of the Carnabys," and "The Cigarette Girl," all featuring fascinating Gladys Hulette; then there are two productions, "When Baby Forgot" and "Captain Kiddo," that feature Baby Marie Osborne.

It is announced that Mrs. Vernon Castle and Pearl White, who have been under the Pathé banner for some time, and who certainly are as well known as any stars on the screen, will be featured in five-reel films which will be marketed under the name of "Pathé Plays."

Triangle.

According to a letter which Mr. H. Winik, of Triangle Plays, has written to Mr. Davies, the new pictures now being produced in Los Angeles are better than any Triangle has yet shown in this country. A great many changes have been made in the organisation since Mr. H. O. Davis was made general manager of Triangle, all for the betterment of the pictures themselves. The appointment of Mr. Julian Johnson, the brilliant editor of the "Photoplay Magazine," ensures that everything to do with "story" will be well looked after.

Comedy and pathos are mixed in fairly equal proportions in "The Clodhopper," the Triangle drama to be shown to the trade on Friday. Charles Ray is the star, and he is said to have one of the best parts of his career as the country bumpkin, this house.

who comes to New York to see life after a quarrel with his father. He has the good fortune to meet a theatrical manager who is pining for a novel turn, and the youth's original "clodhopper" glide is such an instantaneous success that he quickly makes a fortune, and is able to save his father's tottering bank. Margery Wilson is seen as the youth's country sweetheart, and Charles K. French is the father.

Chester Conklin is the star in "The Pawnbroker's Heart," the Triangle-Key-stone to be screened on Friday.

Falham, S.W.

At the Grand Theatre the proprietor, W. P. Mackintosh is presenting to-morrow "Little Miss Somebody" (Phillips). On Monday, "Pride of the Clan" and "Pearl of the Army," another attraction being Dorothea A. Vincent's Royal Cremona Orchestra.

Hackney, N.E.

At the Empress Electric Theatre, Mare-street, the manager, Mr. A. Gilbert, will screen to-morrow "The Weaker Sex" (Triangle). On Monday, "Womanhood," "The Voice on the Wire" (episode 9) are the chief attractions.

At the Hackney Grand Central, Hackney-road, E., the manager, Mr. Louis Logette, has secured a strong programme. Commencing to-morrow, "The Fatal Promise," "Pearl of the Army" (8th episode), "Musty's Vacation," "That Dawgone Dog" will be shown. On Monday "The Tortured Heart" will be the star picture.

Hammer-smith, W.

Blue Halls (under the able management of Miss Clark) will screen to-morrow "My Fighting Gentleman" and "School for Husbands." On Monday "The Scarlet Runner," "A Mother's Influence," and "Disraeli" will be shown.

Kingsland.

The Amherst Hall (adjoining Dalston Junction) will show to-morrow "Temptation" and many other fine films. An added attraction at this house is the grand orchestra.

At the Kingsland Empire the manager, Mr. W. Holbrook, is to-morrow screening "Betty to the Rescue," "The Scarlet Runner," and bright comedies.

At the Gainsborough Cinema, Kingsland-road, N.E., an attractive programme to-morrow includes "Summer Boarders," "Shielding Shadow" (12th episode), and Charlie Chaplin's revue.

Mill End, E.

At the Electric Theatre, Mill End-road, commencing to-morrow, "Pearl of the Army" (Episode 8), "Captain Jenks's Great Expectations," and "Macaroni Sleuth" are included in a first-rate programme.

Richmond.

At the Royalty Cinema, Hill-street, the manager, Mr. Clive, will screen to-morrow "The Darling of Paris" and "Blackboards and Blackmail." On Monday "The Labour Leader" is the star picture.

At the Talbot Cinema Theatre, Richmond, the manager, Mr. Morris, is screening to-morrow "The Web of Desire," "A Mixed Reception" (Fox), "Bartered Youth," and "Burglar's Bride." Orchestral selections are an enjoyable feature at this house.

Scala Theatre.

The revival at the Scala Theatre of the wonderful "Battle of the Somme" film is arousing much interest, which is added to considerably by the personal explanation of every detail given by Lieutenant F. Batellie Holmes, of the Highland Light Infantry.

The Polytechnic.

"Civilisation" concluded its month's run at the Polytechnic Theatre on Saturday. A complete change of policy now operates—a "continuous" performance being screened from 2.30 to 10.30 daily, with a weekly change of programme. Mary Pickford in "The Poor Little Rich Girl," and Charlie Chaplin in "The Bank," will be the leading features for this week.

The prices of admission will be reduced one-half, ranging from sixpence to half-a-crown—a proposed remedy for the increased entertainment tax.

Twickenham.

Lyric Picture Palace.—Mr. Ernest Hornet screened last week "Miss Jackie of the Navy," "Those Primitive Days" (Gaumont), and "A Voice on the Wire" (Trans-Atlantic).

At the Gaiety Cinema Mr. and Mrs. Monty Wright (to whom we offer our congratulations on their recent marriage) were last week screening "Harbour Lights."

Victoria, S.W.

At the Victoria Picture Palace the proprietor, Mr. Barker, has a splendid programme for the latter half of last week, including "The Sin Ye Do" (Triangle), featuring Frank Keenan; "Oriental Love" (Triangle), comedy; and Captain Bairnsfather's Cartoons. From Monday, "The Girl at Home" (Lasky), Episode 10 of "Pearl of the Army" (Pathé), "His Naughty Thought" (Triangle), and Pathé's "History of the War" was the attractive features.

Watford.

The Central Hall's principal picture on Monday was "The White Raven." Another first-rate item in an interesting programme was the comedy, "Dry Goods and Damp Deeds." For to-morrow there is "Ullas" and the "Three Button Mystery." The two serials, "Pearl of the Army" and the "Voice on the Wire," are followed with unabated interest.

"Altar Chains" was the chief film screened at the Empire on Monday, "Test of Chivalry" running is very close for popularity. "The Kaiser's Record," a cartoon comic, and "Ghost Hounds" created much amusement. Commencing to-morrow, "The Profligate" is given first place. Charlie Chaplin is also to be presented in "The Immigrant."

At the Electric Coliseum this week two more of the official Italian war films, "On the Way to Gorizia" and "The Italian Navy in Action" are being shown. The Keystone comic, "Madcap Ambrosio," and the first series of Capt. Bairnsfather's Cartoons were other popular items in Monday's bill. To-morrow a film version of "When Woman Loves," entitled "Love," is the chief attraction.

Bath.

For the early part of this week the Picturedrome is presenting to its large

(Continued on page 22.)

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"ERA" FINANCIAL SECTION.

BY OUR FINANCIAL EXPERT.

A REVIEW OF THE WEEK.

Dealings in the shares of amusement companies during the past week have been few and far between, and the market generally remains in a particularly dormant condition. Rumours of various kinds are rife, although, no doubt, the majority have no more basis than the suggested "theatre combine" which was noised about in many quarters, and which Mr. Alfred Butt has just "scotched" by his timely interview with the representative of the "Daily Telegraph," to whom Mr. Butt said: "It is quite true that certain proposals have been placed before me for the fusion of the interests controlled by Messrs. Grosvenor and Laurillard and others, and myself. Naturally I have given the proposals my careful consideration, as I should any other likely scheme brought to my notice. I am amazed, however, to find that proposals which were supposed by the authors to be treated as confidential, should be the subject of so much publicity. But, since such is the case, I feel warranted in saying that the details of the scheme have not so far appeared to me sufficiently to justify my placing them before my colleagues on the directorate of the many companies with which I am associated."

So much for this rumour. There is generally some foundation for such news, but more often than not great harm is

done, as the flimsy foundation usually loses nothing in the course of its repetition. Thanks are due to Mr. Butt for his timely explanation. Other rumours not so easily refutable are causing grave unrest to shareholders, and are no doubt in a large measure the cause of the remarkable paucity of business.

The recorded dealings for the week include: London Pavilion at 25s. 9d., Provincial Cinematograph Theatre Ord. at 25s. 7½d., Theatre Royal (Drury Lane) at 11s., and Metropolitan Theatre of Varieties at 4s. 3d. London Theatre of Varieties Cum. Pref. are nominally quoted 13s. 6d. to 14s. 6d.

ANSWERS TO CORRESPONDENTS.
Our Financial Expert will be pleased to reply to Correspondents in these columns (free of charge) on any matter relating to Stocks and Shares.

"STORLITE" (Streatham).—You would be well advised to take your profit. The shares may go still higher, but in these anxious times one must not expect to realise at the top, or invest at the bottom; it is better to take a certainty.

"CHISELHURST."—Your suggestion is undoubtedly a very good one, and I am extremely obliged to you for the idea, which I will endeavour to make use of at an early date.

CURRENT MARKET QUOTATIONS OF THE PRINCIPAL THEATRE, MUSIC HALL AND CINEMA COMPANIES' SHARES.

The following Quotations, made up to Tuesday morning in each week, are supplied to us by Messrs. Keith, MacAllister and Co., Ltd., 53a, Shaftesbury Avenue, W.

Alhambra (London) £1 Ord. ..	1-1½	London Th. of Var. £1 Ord. ..	4/6-5/6
4th Deb. (1912) ..	80-85	£1 7½ Cum. Pref. ..	13/6-14/6
Assoc. Prov. Pic. Houses £1 Ord.	2/3-2/6	Manchester Hippo. £5 Ord. ..	5½-5¾
£1 6½ Non-Cum. Pref. ..	4-4½	5½ 1st Mort. Debs. ..	65-75
B.B. Pictures £1 10s Cum. Pref.	8/6-9/6	Manchester Pal. of Var. £10 Ord.	1½-1½x
Biograph Ths. 10s. "B" Ord. ..	1½-1/6	5½ 1st Mort. Debs. ..	60-65
Birmingham Th. Royal £1 Ord.	4-4½	Manchester Th. Royal £10 Ord.	7½-8½
5½ 1st Mort. Debs. ..	65-70	Moss' Empires £5 Ord. ..	3½-3¾
Coliseum £1 Ord. ..	3½-3¾	National Elec. Th. 10s. Ord. ..	8½-9
£1 6½ Non-Cum. Pref. ..	4-4½	Oxford £5 Ord. ..	2½-3
5½ 1st Mort. Debs. ..	60-70	Palace Theatre 10s. Ord. (5s. pd.)	14-15½
Croydon Hip. 5½ 1st Mort. Debs.	48-50	Piccadilly Cir. Cin. Th. £1 Ord.	1-1¼
Empire £1 Ord. (10s. pd.) ..	9/8-10/6	Picture Th. Finl. Trust £10 7½	25-26½
£1 Ord. (15s. pd.) ..	14-14½	Partic. Deb. Bond. ..	25-26½
Gaiety Theatre £1 Ord. ..	2½-3	Provi. Cin. Th. £1 Ord. ..	9½-10½
Glasgow Alhambra £1 Ord. ..	2½-3	" " £1 7½ "A" Pref. ..	10-11
Pavilion £1 Ord. ..	2½-3	" " £1 7½ "B" Pref. ..	10-11
Hackney & Shep. Bush £5 Ord. ..	2½-3	Robert Arthur Th. Co. 5½ 1st	7-7½
£5 6½ Cum. Pref. ..	3½-3¾	Sheffield & Dis. Cin. Th. 10s. Ord.	1-1¼
5½ 1st Mort. Debs. ..	40-45	Th. Royal (Drury Lane) £1 Ord.	11-11½
Howard & Wyndham £5 Ord. ..	4½-4¾	(15s. pd.) ..	14-14½
£5 5½ Cum. Pref. ..	4½-4¾	United Theatres £5 Ord. ..	2½-3
Leicester Pal. Th. £5 Ord. ..	14-14½	Victoria Palace 10s. Ord. ..	22-23½
London Pav. £5 Ord. ..	14-14½	(Subject to market fluctuations).	
" " £5 6½ Cum. Pref. ..	2½-3		

NOVEMBER 6, 1917.

x = ex dividend.

SIR THOMAS BEECHAM AND OPERA.

TO THE EDITOR OF "THE ERA."

Sir,—One wonders how many readers of "The Era" realised the importance of the facts so succinctly stated in the leader which appeared on Sept. 26. That they are important no wise critic will deny. When the strange story of our varying operatic fortunes falls to be told, the historian will have to deal at length with Sir Thomas Beecham. Only those who have carefully watched the course of events and marked the enormous activities of this man can have any idea of the significance and scope of the work which he is accomplishing. His greatest asset is, evidently, a store of astounding energy. He sets himself a goal which might well seem inaccessible to others, and does not rest until he has reached it. He has enthusiasm, knowledge, and resource. An acquaintance with the gods of his art—he is one of those who have re-discovered the dramatic Mozart—is not deterred him from preaching the gospel of modernity as revealed in such a choice spirit as Frederick Delius. In a word, Sir Thomas Beecham is an unique force in British music, and the public can never repay the debt which it owes to him.

What deserves to be emphasised at the present moment is his operatic activity. If there be a province of music in which this country has leeway to make up, it is the operatic one. Sir Thomas's princely offer to the city of Manchester sets one thinking of the loss which results from indifference to opera and the gain which accrues from the cultivation of the operatic habit. In talking of "loss" and "gain" I do not mean money; I mean culture. No one who has knowledge of the subject would for a moment maintain that opera is a mere diversion of the rich or a shallow musical entertainment for the mob. Can you listen to such things as "Carmen," "Otello," and "Lohengrin" without feeling that you stand in the presence of real beauty, that your thoughts are stimulated? Our country cousins may hear an opera once or twice a year; but that is not enough. To be able to appreciate a book, to be able to bestow upon it its proper value, you must know several. To be able to appreciate an opera you must, likewise, know several. What Sir Thomas Beecham aims at is, I take it, to provide us with this operatic library. In the past our musical life has suffered from the adverse conditions in which opera has been placed. The great mass of the musical public has had little or no first-hand acquaintance with many contemporary works which have set pens writing and heads nodding on the Continent. In some cases operas well worth hearing have taken a long time to reach these shores. We cannot afford to live cut off from such things. It does not suffice to know "Faust" and "Il Trovatore." We must know also the pieces which are familiar to the public of Paris, Milan, Moscow, or New York, when they are emphatically worth knowing.

To give the requisite impetus is not easy. It is all very well to say that we need a state-aided opera house; but we must remember that behind institutions stand human beings. It is on account of this truth that Sir Thomas Beecham is so valuable to us at the present moment. His is the faith which removes mountains. Ask yourself how many amateurs are conver-

sant with the operas of Massenet, Bruneau, and Leroux, and you will see that he has a whole, rich world to introduce to them. Than his no more important musical work has been undertaken in this country for many a long year. It is, therefore, sincerely to be hoped that on every hand he will meet with that full measure of support which is certainly his due.—Yours, &c., D. C. PARKER.

ACTORS' ASSOCIATION.

Minutes of the Council meeting held at 32, Regent-street, on Oct. 30. Present: Mr. Sydney Valentine (in the chair), Mr. Frederick James (deputy chairman), Mr. Sydney Paxton (hon. secretary), Messrs. Edgar B. Payne, Julian Royce, A. Harding Steerman, F. J. Arlton, F. B. J. Sharp, Percival Keitley, Misses Lisa Coleman, Georgia Drayson, Georgina Hamilton and Miss M. E. Loman (treasurer).

The chairman read letters from Messrs. Alfred Moul, W. G. Fay, Edward Valentine, Arthur Wintner, Sebastian Smith, Miss Woolridge, and gave instructions as to replies.

The various reports were read and adopted. Elections: Claud Edwards, Muriel Myers, Cyril Keightley, Donald G. Searle, Elva Hudson, Nevill G. Wyatt, H. Gladstone Reed, Lindon Lang, John Astley, Edmund Taylor, William Albert, Daisy Atherton, Dottie Smith, Miss Shirley King, Gabrielle Clay, Ursula P. Tremayne, Hilda L. Wright, Dorothy Love, Katie Kyrle.

Life Members: Miss Phyllis Broughton, Mrs. George Sygne Hutchinson.

Nominations: Edward Cambermere, Arthur J. Denton, Thomas S. Macfarlane, Sam Livsey, Esme Hersee.

BURNS AS DRAMATIC AUTHOR.

In an address at the annual celebration of Hallowe'en at the Holborn Restaurant on Wednesday, Mr. William Will, the president, referred to Robert Burns's connection with London. Burns was urged by his friends to write for the London stage. In 1794 George Thompson wrote thus to the poet:—"Let me ask you whether you have ever turned your thoughts upon dramatic writing?—that is a field worthy of your genius, in which it might shine forth in all its splendour. One or two successful pieces upon the London stage would make your fortune."

The rage at present is for musical dramas: few or none of those which have appeared since the "Duenna" possess much poetical merit: there is little in the conduct of the fable or the dialogue to interest the audience. They are chiefly vehicles for music and pageantry.

"I think you might produce a comic opera, in three acts, which would live by the poetry; at the same time, that it would be proper to take every assistance from her tuneful sister. Part of the songs, of course, would be to our favourite Scottish airs; the rest might be left to the London composer—Storace for Drury Lane, or Shield for Covent Garden—both of them very able and popular musicians."

"I believe that interest and manoeuvrings are often necessary to have a drama brought on; so it may be with the nambypamby tribe of flowery scribblers; but were you to address Mr. Sheridan himself by letter, and send him a dramatic piece, I am persuaded he would, for the honour of genius, give it a fair and candid trial."

PLOTS FOR PLAYS.

In connection with the Dramatists' Section of the Lyceum Club, Piccadilly, Miss Agnes Platt gave, on Wednesday afternoon, an address, under the title of "Plots for Plays from Private Life." Miss Bertha Graham (hon. secretary) presided.

In her opening remarks Miss Agnes Platt referred to the many fine novels which had recent appeared, and said that even people who did not wish to use their brains read these novels because they depicted the life of to-day and the happenings around us. If plays which appealed to all classes of the community were produced, it would no doubt raise the tone of the stage. One thing she regarded as very wrong in many plays was that the atmosphere of the stage was made a wholly artificial one. Even admitting that a certain amount of exaggeration was necessary in writing for the theatre, yet a perfectly natural effect could be obtained. Plays written by amateurs might roughly be divided into two classes—the purposely intellectual play, which usually bored an audience, and the play in which the author deliberately wrote down to his audience. This was the worst mistake of the two to commit. The war had, to a great extent, knocked out the snobishness of class, and she hoped that it would also knock out the snobishness of intellectuality, which was even worse, and had done a great deal of harm to the stage.

In insisting upon the need there was for natural acting, Miss Platt related the story of the actress's landlady, who, after a visit to the theatre, said to her lodger: "Why, you were just yourself on the stage—I thought you would act." Miss Platt, in explanation of the title of her address, said there were innumerable plots to be found in everyday life. They had been told to think imperially; well, her advice to aspiring playwrights was to feel everything dramatically, and to see everything dramatically. By way of apt illustration Miss Platt related a number of stories, both serious and humorous, adding that anybody present was at liberty to make use of any one of them as the basis of a plot.

AMUSEMENTS IN DUBLIN.

DUBLIN, Sept. 10.—Theatre Royal.—Sole Lessee, Mr. A. C. Madore; Direction, Africa Theatres.—The popular musical comedy, "So Long, Letty," produced by Wybert Stamford, is making a great success here. In the cast are Theo Leonard, Beatrice Meredith, Kathleen Beart, Billie Barlow, Beryl Record, Rita Reans, Thos. Pannecott, Nelson Hancock, Frank Harrison, and Laurence Wensley.

The Criterion Theatre.—P. The Criterion Theatre, Ltd. (S.A.).—This week's programme includes Annette George, soprano; Norman Gilberie, baritone; Hughie Ogilvie, Scotch comedian; and pictures. Sept. 18.—Theatre Royal, Dublin.—Direction, African Theatres, Ltd.—This week, "A Country Girl." A strong cast, including Theo Leonard and Beatrice Meredith, is playing to crowded houses.

Criterion Theatre.—P. Criterion Theatre, Ltd. (S.A.).—This week's programme includes Varr and Tunis, the syncopation girl and rag-time violinist; Mildred Godfrey, ballad vocalist; Hughie Ogilvie, Scotch vocalist; and pictures.

Milo. Iris de Villiers has relinquished her part in Mr. Herbert Darnley's "Mr. Mayfair" Co.

ENOCH AND SONS' NEW SONGS.

Messrs. Enoch's latest parcel includes several songs of high musical value and distinction. In the front rank are Sir Edward Elgar's "The Lowestoft Boat" and "The Sweepers," which were sung so finely by Mr. Charles Moti when "The Fringes of the Fleet" was produced at the Coliseum. There is plenty of true-blue inspiration in Kipling's words, and much of it has found its way into the musical settings. Both songs are likely to be first favourites with baritones for many a long day to come. On the same level must be placed two numbers by Mr. Landon Ronald—a setting, charming in its tranquillity, of William Blake's "A Cradle Song," from the composer's "Four Songs of Innocence," and "A Little Love Serenade," one of "Five Canzonets." The first asks for nothing short of perfect singing and the truest of true intonation. Given this, its effect is certain. The second owes much of its attractiveness to a dainty, tripping accompaniment, which seems to suggest the "leaves dancing in raiment bright" of Miss Helen Taylor's pretty words. Miss Taylor has also provided the words of "A Countryman's Chorus," a song of the hearty, fresh-air type, whose tuneful, vigorous music is by Mr. Edward German; and to Mr. Easthope Martin's expressive love-song "for tenor," "Your Eyes the Stars," out of the song-cycle, "The Philosopher and the Lady."

The distinction, too, are Miss May Blake's "You Took Me to Your Heart" and "Good-bye, and God Be With You" although scarcely equal to her best work, possibly because the lyric in both cases is rather lacking in inspiration. Of a more ordinary type, but still worth consideration in their way, are "Love's Homage," a frankly sentimental love-ballad in Mr. Jack Thompson's well-known style, for which popularity may be confidently predicted; Daniel Wood's tuneful "Garden of Happiness," Westell Gordon's "Home of Mine," which boasts an attractive refrain in waltz measure, and Douglas Grant's bright, bustling, well-written "When Elfin Bugles Blow."

Metzler & Co.
From Messrs. Metzler & Co. comes a song that should have a popular appeal at the present moment, a song of tender sentiment—an expression of love in absence. The gist of the words, by Edward Lockton, is in the title, "I'll pray for you," and the sub-title, "and you must pray for me." The music is by Edward St. Quentin, who has a light and sympathetic touch, and uses a pretty gift of melody in the flowing refrain.

Mr. Arthur Blount has been engaged by Mr. A. P. Henderson as assistant business manager for Miss Ethel Irving's forthcoming tour of "The Three Daughters of M. Dupont."

At a recent meeting of the Middlesex County Council, Mr. Attenborough moved to permit the opening of premises licensed by the council for public music on Sunday, Christmas Day, and Good Friday. The council have been asked to grant this concession over and over again, but on each occasion the motion has been defeated—on the last occasion by one vote. After a discussion, the motion was again defeated, so was also an amendment.

Keith, MacAllister & Co., Ltd.,

INVESTMENT BROKERS (INCORPORATED 1908),
SPECIALISING IN THEATRE, MUSIC HALL
AND CINEMA COMPANIES' SHARES.
53a, SHAFTESBURY AVENUE, PICCADILLY, LONDON, W.
Telegrams—Remember, Elocy, London. Telephone—Regent 509.

PROVINCIAL NEWS.

(FROM OUR OWN CORRESPONDENTS.)

In order to effect a saving of space the following abbreviations are used in these columns:—P., Proprietor; M., Manager; G. M., General Manager; C., Chairman; R. M., Resident Manager; A. M., Acting Manager; Asst., Assistant Manager; L., Lessee; M. D., Managing Director; Mus. D., Musical Director; S., Secretary. (Correspondents are kindly requested to send in with their next week's reports a full list, with the name of the responsible resident manager, of the places of amusement in their districts. Cinema theatres, with an indication as to whether variety turns form part of the programme, should be included.)

ACCINGTON. GRAND.—P., Accington Grand Theatre and Empire Co.; R. M., Mr. Fred W. Green. The stock company presents "A Wife for a Day."

NEW HIPPODROME.—Director of Entertainments, Mr. Fred Willmot; R. M., Mr. J. H. Pollard; Bart and Bart, specialty artists; Les Mernoffs, in a daring wire act and pictures complete. Boats, The Chemists, 89-91, Blackburn-road.

ALDERSHOT. THEATRE ROYAL.—L. and M., Mr. Clarence Souter; R. M., Mr. W. R. Wilson. Walter Howard's play, "Seven Days' Leave."

HIPODROME.—P. & M., Mr. Clarence Souter; R. M., Mr. L. A. Weeks. Royal Racerod, Eddie Brown, "Silent" Tait and Ames, Jess Thorne, Gladys Wile, The Staleys, Hal Wright.

BARROW-IN-FURNESS. ROYALTY.—L. & G. M., Mr. J. Hugh Robertson; R. M., Mr. T. Edward Evans. The Royal stock company in "The Poor Must Live."

BATH. THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mrs. George Munro. The drama, "Damaged Goods," performed by a company under the direction of Mr. James Bernard Fagan, is attracting large and interested audiences, with Mr. H. St. Barbe West as the Doctor and Miss Gabrielle Paul as the Girl.

HIPODROME.—L. & M., Mr. Perci Leonard. This week, Mr. Ventom Swift's revue, "All Aboard," featuring Ethel Entwistle, Nellie Sutton, George Danton, Tom Francis.

HIPODROME.—P. & M., Mr. Edwin C. Jason; R. M., Mr. Fred Rothery-Elis. Joseph Clifton presents his musical comedy melange, "Here We Are."

BLACKPOOL. HER MAJESTY'S.—G. M., Mr. J. R. Huddleston; F. Leslie Moreton and Guyton Heath's company in "Please Help Em."

PALACE.—G. M., Mr. G. H. Harrop; M. M., Mr. Fred Walker. Moss' Empires, Ltd., present "Good-by-ee."

BOLETON. THEATRE ROYAL.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncrie. Mr. Ernest Stevens presents "The Professor's Love Story."

GRAND.—P., the Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. George Formby. The Santaros, Zena Fay, Yella, Rebeck and Phyllis, Walton and Lester, The Eight Harmony Girls.

HIPODROME.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Arthur R. Harrison. Messrs. Watson Enterprises, Ltd., present "With Me Back."

BOURNEMOUTH. THEATRE ROYAL.—Sole P., Messrs. David Allen and Sons, Ltd.; Sole L., Mrs. Gertrude Moulton; R. M., Mrs. Sylvia Dunbar. "The Bing Boys Are Here" again draws crowded houses.

BRADFORD. THEATRE ROYAL.—L. & M., Mr. D. M. Nal. Hopworth. Gilbert Miller presents "Daddy Long Legs."

ALHAMBRA.—M. D., Mr. Francis Laidler. Harry Day presents Jimmy Learmonth in "Why Worry?" Little Elsie Prince, Olga Charna, Harry Shirley.

PALACE.—P., Mr. Frank Macgregor; M. M., Mr. Ernest Liston. "Nibo" and Doris, Ethel Castaldini, Jim C. Max, Archie Mills, Bridson, Lenna Hale, Eddy Reed, and pictures.

EMPIRE.—O., Moss' Empires, Ltd.; L., Bradford Alhambra, Ltd.; M. D., Mr. Francis Laidler. Ernest C. Rola presents "Hanky Panky."

PRINCE'S.—P., Mr. Francis Laidler; M. M., Mr. Frank Yearley. Frank Liston and Maud Warburton's company in "The Broken Trail."

REIDINGTON. SPA OPERA HOUSE.—M., for the Corporation, Mr. Charles Palmer. The attraction here is Mr. Albert Lyon and his new company of entertainers, The Summits.

THEATRE ROYAL.—M., Mr. Lawson Lambert. "Some" embellished with even more attractive features than during its record run in town, is presented this week by Mr. H. B. Phillips, by arrangement with Mr. and Mrs. Charles, and its fifteen scenes are full of bustling and humorous entertainment. Miss Bessie Wynn possesses rare histrionic and vocal gifts, and scores an instant success; Mr. Harry Lamore contributes clever and enlivening features; and Forest Tell, Bert Hilton, Gerlie Lawrence and the rest are all good in their individual performances.

PALACE PIER THEATRE.—M., Mr. J. W. Cordner. "The Mollusc" proves a vastly amusing as ever here, where it is presented with a strong cast this week, including Miss M. Lowe, the Vicomte de Vatin, Miss Dorothea Hayward, and Mr. Ernest Dare.

WEST PIER THEATRE.—L. & M., Mr. A. W. Scholey. Mr. Haldane Crichton brings "Ann" once more to Brighton this week, and the favourite Criterion play proves as sparkling as ever, being excellently played round.

GRAND.—L. & G. M., Mrs. F. G. Kimberley. "For Motherland" an exciting spy play, from the pen of Miss Dorothy Lloyd Townrow, occupies the stage here this week, and presents the secret service of our enemies as the background of a strong story of love and dramatic interest. The capable company is under Mr. Charles Locke.

HIPODROME.—M., Mr. W. H. Boardman. A new but very delectable form of entertainment is "Circus Frolics," capably produced here this week by Mr. Gus Sohke, with sparkling music by Melville Gideon. The two Bobs, Tubby Edlin, Odette Myrtil, Dorothy Lena, and Nancy Owen are numbered amongst the clever cast.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner. Wm. De Lacy presents "Down on the Farm."

COLISEUM.—P., Burslem Coliseum, Ltd.; M., Mr. F. Dudman Bromwich. Fred Barnes, in his latest success, is here this week. Also appearing are Jean Schiller and company in musical pastiche, "The Dream Picture"; the Dandy Mascots, entertainers; the Juggling Jays; Rolando Martin, comedian; Hall and Carr, comedians; and Andy Carr, ice skate dancer.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Secretary & G. M., Mr. P. A. Hastings. Monday, Tuesday, Wednesday, "Remnant"; Thursday, Friday, Saturday, "The Man Who Stayed at Home."

HIPODROME.—L. & M., Mr. Allan Milton. —A-B-C's living picture postcard album; Evelyn Earle, quick-change lady; Six Little Rogues, juvenile singing and dancing act; pictures, etc.

PICTURE HOUSE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. George Taylor. Continuous exhibition daily.

NEW THEATRE.—M. D., Mr. W. B. Redfern. J.P.—A programme of varieties, including the Akobono Family, Japanese acrobats and entertainers; Lily Carr, comedienne; Rowland, juggler; Herbert Winter dienne, in "Comedy Cameos"; Lena and Lewis, in song and dance; Mignon; Melbourne, ventriloquist; and the O'Callens, in a musical and vocal scene.

PLAYHOUSE.—M., Mr. V. C. Gibbs. Arthur Maynard, comedian and dancer; and pictures.

CARDIFF. NEW THEATRE.—Sole P. & M., Mr. Robert Redford. "The Maid of the Mountains" is paying a welcome return visit this week, presented by the George Edwards company.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison. A good variety programme rules here, with Clara Evelyn and Ivy Heller in duo piano; Ernest Loring, in an original sketch; Nixon Grey, comedian; Frank and Vesta, dancers; and Daisy Taylor, comedienne, in prominent positions. The Four Swifts, club jugglers; Frank Powell, patter comedian; and the two Tomboys, are also valuable contributors.

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THEATRE AND OPERA HOUSE.—G. M., Mr. H. Oswald Redford. Gladys Archbutt, and A. E. Story present "On a Day."

TOWN HALL.—P., Cheltenham Corporation. The Promenade, humorous concert party, are here this week.

GILLMISTON'S HIPPODROME.—M. D., Mr. C. Gill Smith. Syd Walker, in "Stolen Fruit"; Winnie Seamen; Ernest Tibury and Beatrice Vere; Hal Carlton; Tina Payola, lady mimic.

CHESTERFIELD. CORPORATION THEATRE.—G. M., Mr. F. J. Welchman. E. Taylor plays presents "The Man Who Stayed at Home."

HIPODROME.—P., Hippodrome (Cheltenham), Ltd.; G. M., Mr. P. J. Welchman. "Eight Skating Football Girls, Lily Lang, The Blende, George Little, pictures.

THEATRE ROYAL.—P., Mr. Stanley Rogers, Ltd.; A. M., Mr. C. L. Cole. "The Florinades, Charles Chesney; Malinex Bros., in "On and Off" Be. Albert.

EMPIRE.—P., Cotbridge Picture House, Ltd.; A. M., Mr. Harry Lucas. Frank R. Fox, character comedian; Rita and May, comedienne and dancers; Wrangham and Gordan, comedy entertainers; and pictures.

GRAND.—P., Colchester Colchester, Ltd.; M. D., Mr. Walter De Pree; R. M., Mr. Wm. Russell. Mr. Fred Allandale presents Charles Harvey in "Heaven-o."

OPERA HOUSE.—M., Mr. Frank J. Pitt. Carl Rosa Opera Co. in selections from their repertoire.

HIPODROME.—P., Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newcome; R. M., Mr. G. E. Wright. Fred Karno's "Mumming Birds, Jimmy Russell as the Saucy Boy, and Billy De Voy as the Inebriated Swell; The Jannys; The Florinades, Charles Chesney; Malinex Bros., in "On and Off" Be. Albert.

OPERA HOUSE.—Owner & M., Mr. H. Dudley Bennett; A. M., Mr. I. Anderson Spencer. Mr. Fred G. Lloyd's company in "The musical comedy, "Tina."

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KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright. The Brandon Thomas company is paying a welcome return visit with the ever-popular comedy, "Charley's Aunt."

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling. Mr. Robert Brasher is presenting the comedy-drama, "Searchlights," and has brought a strong company. It is preceded by the new one-act play, "The Empty House."

GRAND.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; A. M., Mr. J. Hinton. The domestic drama, "Her Forbidden Sacrifice," presented by Mr. Evelyn A. Dell's company, is paying a return visit here.

ROYAL.—P., Palace Theatre, Ltd.; M. M., Mr. E. O. Waller. The musical absurdity, "My Son Sammy," is proving a popular attraction. The cast includes Arthur White, Elsie Norris, Dolly Dubois, Walter Lawley, and Tich Taylor.

EMPIRE.—L. & M., Mr. John Codman; M. D., Mr. Arthur Bixton. Mr. Joe Collins presents "Right to!"

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. M., Mr. W. F. Smith. The D'Oyly Carte Opera Company is here for the week. The operas presented include "The Gondoliers," "Iolanthe," "The Yeomen of the Guard," "The Mikado," and "Patience."

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SAYS:
 Before marriage two's company and three's a crowd.
 After marriage two's a crowd and three's a company.
 Three and a pair are a full house, and a full house beats
 a flush!

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All arrangements complete.
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This Week, THE MIDDLESEX.

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In Character Comedy Songs.

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A New and Novel Ventriloquist Act.

A few immediate vacancies.

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L.C.C. LICENSING.

The Theatres and Music Halls Committee of the London County Council met on Thursday at the Clerkenwell Sessions House to hear applications for renewal, transfer, and objections to music and dancing stage play licences. Sir Edward Smith, J.P. (chairman of the committee), presided.

There were 577 applications for licences in respect of 546 places. The unopposed applications for both the north and south sides of the Thames were quickly run through.

Sir Archibald Bodkin, as counsel for Collins's Music Hall, Islington Green, applied for a renewal of their music and dancing licence.

The chairman said this was one of the few remaining old music halls where drink was brought to persons in various parts of the auditorium. The Council thought it would be to the public convenience and would not adversely affect the earnings of these halls if they agreed not to distribute drink in the auditorium.

Sir A. Bodkin said the present proprietors of Collins's Music Hall had bought the hall for a price fixed on the assumption that all its privileges would be maintained. This privilege was of value to them, and as the policy of the County Council had always been not to interfere with existing privileges, but to make new regulations for new halls, he did not think it would be fair to impose this condition on the applicants. The licensing justices had already imposed the condition that only reasonable refreshments should be served—which had been gladly acceded to—and that there should be no shelves or trays in front of the persons served.

The other old-established halls possessing the same privilege are the London Pavilion, the Oxford, the Metropolitan, and the South London, and Mr. Henry Tozer, managing director for the proprietors of all these halls, made a similar appeal on their account.

In reply to Sir Edward Smith, both Sir A. Bodkin and Mr. Tozer intimated that they would submit to the restriction if the committee imposed it as a condition of the renewal of the licences, but they could not respond to the suggestion that they should voluntarily surrender their privileges.

The chairman, after the committee had considered the matter in private, said they would recommend the Council to renew the licences subject to the condition that no intoxicating liquors should be sold or consumed in the auditorium.

The application of Mr. Oswald Stoll for a licence for the proposed Hippodrome at Fulham, which had been made and fought before the committee for several years, was withdrawn.

An application by Mr. Alfred Smyth Pigott for a music and dancing licence for the Royal Court Theatre, Chelsea, was refused, but the licence for stage plays was renewed. The applicant said that the proprietors wished to have the power to turn the theatre into a two-house nightly show if they thought it desirable in the future, but they had no intention of doing so at present.

Sir Archibald Bodkin, in making an application for a music and dancing licence for the Middlesex Music Hall, recalled the

circumstances in which the Council had refused to renew the licence a year ago. He called a number of witnesses to prove that the hall, which had remained open under the Lord Chamberlain's licence, had since been thoroughly well conducted, and that every precaution had been taken to prevent the recurrence of such an incident.

Mr. Oswald Stoll, in giving evidence in support of the application, said he had never been able to fathom the mystery of the singing of the song to which reference had been made. It was now impossible for anything to get on the stage without being submitted and carefully considered.

The committee decided to recommend the grant of the licence.

MASKELYN'S MYSTERIES.

The unique entertainment provided by Messrs. Maskelyne at St. George's Hall is as amazing and diverting as ever. Especially puzzling is the spiritualistic burlesque, "The Spirits Are Here!" presented by Mr. Nevil Maskelyne. In a small cabinet constructed before the eyes of the audience, and into which it is impossible for any human being to be concealed, many strange things occur. Answers are written on a slate, a banjo is manipulated, and the spirits accomplish many wonderful things at Mr. Maskelyne's bidding. It is all cleverly done, and very amusingly presented. Then there is Mr. E. A. Maskelyne's marvelous illusory sketch, "The Four Elements of Alchemy," Earth, Fire, Earth and Water, typified by a munition worker, a soldier, an aviator, and a sailor, who with the spirit of victory gradually materialise from space, and come forth to the front of the stage to declaim patriotic verses.

The many magical problems of Mr. Lewis Davenport include some exceptionally smart card palming and sleight-of-hand tricks; and the original, humorous magic of Mr. Frederic Culpitt, a capital showman, who keeps up a running fire of funny chatter, includes two particularly clever illusory effects, "A Trunk Call" and "The Phantom Picture."

The three selections played by Miss Nellie Norway on her pearl of sweet-toned silver bells were much enjoyed; and Mr. Leslie Harris is a versatile entertainer, who plays the piano, chats, sings, and "does as he likes." The audience certainly likes all Mr. Harris does, the youngsters present being particularly tickled by his droll "mugging," and he is responsible for a very hilarious quarter of an hour.

Varney and Brett.

Those clever "vandevillians," Frank Varney and Marie Brett, who were playing the Hackney Empire last week, have been booked to play Dandini and Cinderella in John Tiller and J. Glover's forthcoming pantomime of Cinderella, to be produced at the Theatre Royal, Plymouth.

Tom Leamore.

Tom Leamore proved a great favourite at the Euston and South London last week. Dressed as a Highlander, Tom was singing a new Scottish number which possesses a jocular melody, and finished with an eccentric dance which is loudly applauded. Tom has fixed up the Moss Tour during the week.

"CIRO'S FROLICS."

A brighter, prettier, or merrier entertainment than "Ciro's Frolics," which is playing to crowded houses at the Hippodrome, Brighton, this week, has not been seen on the variety stage for a long while. It is a mélange of fun and frolic, in which the clever company taking part in it appear to revel with as much enjoyment as the audience.

Foremost amongst these stand forth the Two Bobs, who in their numbers—some new, some revived, and some old favourites—called for by members of the audience—simply carry the house with them. Amongst their latest songs may be mentioned "I Want to Go Back," "Johnson's Jubilee," and "McGinty's Goat," in all of which their buoyant and engaging personalities find full swing with congenial matter.

Mr. Tubby Edlin, in the episode of the local Food Control Office, causes the heartiest of laughter, and as a piano-tuner in other scenes is equally humorous.

Odette Myrtil in "Yaddie, Kaddie, Kiddle, Kaddie, Koo," a South Sea Island scene, charmingly dressed, as are the episodes in general, and Henry de Bray and Dorothy Lena in "A Cozy Little Flat," and further scenes in which they appear, sing, dance, and act with infectious gaiety and delightful grace. Mary Mitchell dances charmingly as a pierrette; and the Frolics never fail to furnish a picturesque enlivening and appropriate background.

The music of Michael Gideon is always bright and tuneful, the lyrics by Lauri Wylie are excellent, and the staging and grouping are another feather in the cap of Gus Sohlke.

MATINEE AT WOOD GREEN EMPIRE.

Mr. Oswald Stoll kindly lent the Wood Green Empire to the Northern Polytechnic Amateur Operatic Society on Saturday for a performance of "The Mikado," in aid of the general funds of the 1st. Batt. Middlesex Volunteer Regt. The piece was performed very creditably. Miss Lillian Mayo was delightful as Yum-Yum, and the Misses Agnes Osborn and Sophie Baruch were equally successful as Pitti-Sing and Peep-Bo respectively. Mr. W. F. Base, as Ko-Ko, was very amusing. Mr. Frank Partridge, as Pooch-Bah, although a trifle nervous at first, soon warmed to his part, and met with a hearty reception, as also did Mr. Donald Osmond as Pish-Tush. As the Mikado Mr. S. A. Ramaden was exceptionally good, and Mr. Joseph J. Beckett, the possessor of a powerful voice, was a capital Nanki-Poo. Every credit is due to Miss Jeannie Green as Katsieha. There was a first-class chorus, and the orchestra, under the baton of Mr. J. Charlesworth, were most successful. Much credit is due to Lillian E. Walker and H. F. Platt, of the M.V.B., for organizing the matinee, and also to Mr. David James, junr., manager of the Empire, and his staff, who all gave their services. It is estimated that the funds will benefit to the extent of a few hundred pounds, as the house was sold out.

SOUTH LONDON PALACE.

Musical turns predominate in the programme here this week. There is Kiv O'More, an Irish girl with an excellent voice, who renders Irish, Scotch, and English songs; Clifford Morgan, the baritone, with some finely rendered numbers, the best of which is a barrack-room ballad set to music; Loie Conn, who presents an interesting act with her cornet trumpet; and Herbert Lamartine, who combines vocalism and dancing, the latter being one of the best exhibitions of dexterous footwork we have seen for some time.

Rex Romaine and Doris Dainton's delightful musical comedy entertainment is one of the outstanding features in the bill. His is a miniature programme in itself, well arranged, and the act is attractively curtained and set. Miss Dainton opens with some popular airs on the violin, and the rest of the act is a delicious medley of song and story, which includes some cleverly defined impressions by Mr. Romaine, and finishes with an excellent quarrelsome duet entitled "Contradictions."

This week's programme also includes Miss Violet Black and her company, with Johnnie Schofield as the Porter, in the comedy, "A Big Ad.," which we noticed on its production recently; Lord John Sanger's Musical Sea-lions; Michael E. Fitzgerald and his chic juggling girls in their original speciality entitled "American Swells at Practice"; and Kitty Jay, a young comedienne, in two well-rendered rag-time numbers.

NEW LIMERICK COLISEUM.

The Coliseum, which was opened on Monday night, replaces one of the huge dwelling-houses in O'Connell-street which were erected more than half a century ago in the principal thoroughfare of the city. The arms of Limerick find a place at the top of the inner span in the main entrance hall, which is provided with lounges on either side. The theatre is 112ft. long by 30ft. wide, and seating accommodation is provided for over 600 people. The sanitary accommodation is perfect, as is the ventilation by a huge electric fan. The lighting arrangement is a speciality in itself—an indirect light, first on the ceiling and then on the walls. The orchestra will consist of five-piano, two violins, cello, and double bass. It is the intention of the proprietors, Miss Helena Gough and Mr. T. Gough, to introduce concerts and plays at a later date. The stage is capable of accommodating 50, while six up-to-date dressing-rooms are provided. The proprietors are to be congratulated on their enterprise, and there is little doubt that their efforts to provide a comfortable home of amusement will be crowned with success.

Jack Birghley, the versatile chap who is at the Euston this week, may shortly be seen in a new act, "The Melodians."

Under the direction of and including Harry Roney, a new musical offering was introduced to town at East Ham last week. Mr. Roney is supported by some talented musicians, whose efforts were heartily applauded.

I LEAD,
FOLLOW WHO
CAN.

STILL GOING ON WITH THE

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PUSH

ANOTHER GREAT SUCCESS

FOR THE

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crowds which **stormed** the Palace
Playhouse during the two weeks of his
visit reminded us of the palmiest days
of this popular house of Entertainment,
and fully justified **Dr. Bodie's** and our
own optimism as to his ability to hold
and maintain the attraction of his programme
for two weeks.

It is really very remarkable how this
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green freshness and attractiveness. In his
spruce and fresh appearance he looks as
young as ever, and in his artistic display
of his abilities there is something ever
new.

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absenting themselves
will be liable to have
their contracts can-
celled.

THE LONDON HIPPODROME.

Rehearsal at 11 a.m. for "Zig-Zag."

EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:—
Company as booked.

ALEXANDRA THEATRE, STOKE
NEWINGTON.

BROADWAY T., NEW CROSS.

Picture entertainments.

EMPIRE, CARDIFF.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, SWANSEA.

Rehearsal at 2 p.m. for:—
Company as booked.

EMPIRE, NEWPORT.

Rehearsal at 1 p.m. for:—
The Three Curries, Sammy Shields,
Goodfellow and Gregson, etc.

PANOPTICON, CARDIFF.

Picture entertainments.

OLYMPIA, CARDIFF.

Brand and Shaw, Dolly Griffiths.

EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—
Mabel Mann, De Busse, May Henderson,
Gus Garrick, Radford and Valentine, Harry
Webber.

EMPIRE, GLASGOW.

Rehearsal at 1 p.m. for:—
Edie Veno, Vallance and Johnson, Tom D.
Newell, etc.

COLISEUM, GLASGOW.

Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for:—
Sam Barton, Den and Mark, Gillespie and
Kington, Frank Powell, Moss, Virian.

GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:—
Ford and Urma, Albert Le Fre, Hanlon
Charles Troupe, The Anartos, Ruby Heyl,
Four Swifts.

NEW PALACE, SUMMERHILL,
BIRMINGHAM.

Rehearsal at 1 p.m. for:—
Les Trois Cloches, Fanny Needham, Stephanie
Columbier.

EMPIRE PALACE, LIVERPOOL.

Rehearsal at 1 p.m. for:—
Company as booked.

OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for:—
Company as booked.

Artists' Business
must be absolutely
free from vulgarity.

Special provision has been made at each Theatre
for the exhibition of loose Photographs.
Artists are invited to supply these to the
Manager on reaching the Theatre, and they
will be returned in good condition at the end
of the week.

Scenery and Pro-
perties must be fire-
proofed to approval
of Local Authorities.

Applications for Engagements by Artists or their Agents must be addressed to Head Office.
State salaries required for (a) West End, (b) Suburban, (c) Large, and (d) Small Provincial Halls.
A list of existing engagements must be enclosed. Artists are requested to accredit only one
Agent at the same time and to notify the Company immediately of any change of Agents.

Artists desirous of submitting their Acts at private auditions should communicate with Head
Office. Matinees are held every Wednesday at the Empire Theatre, South Shields, at which new acts
may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artists are subject to cancellation if the following requirements are not
observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of
engagements with (a) in the case of singers, copies of the songs and patter, (b) in the
case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's
Licence, must be sent to Head Office three weeks before opening.

(2) Artists must attend rehearsals, no deputies being accepted.

(3) Press Matter and Photos. Star Artists, Feature, and Specialty Acts are requested to
furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any
interesting matter pertaining to their turn, with latest photos (non-copyright), for
newspaper reproduction, three weeks before opening.

Important Notice to Artists and Agents. When an Artist or Act having previously played
on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent
who negotiated the last engagement, unless notice has been received from the Artist that this is
not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless
upon an Official Form issued from Head Office and signed by the Managing Director or Business
Manager, and the Company concerned may refuse payment for all services rendered or goods
supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly
statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.
The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc.,
submitted or sent to it for any purpose.

Mr. FRANK ALLEN, Managing Director.
Mr. A. E. DE COURVILLE, Assistant to Managing Director and Booking
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Mr. ERNEST WIGHTON, Booking Manager for the Tour.

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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS;
Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

CALLS FOR NOVEMBER 12, 1917.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Mrs. Langtry, Miss Ellen Terry, George Graves and Co., Miss Cicely Courtneidge,
Miss Margaret Cooper, Blanchetta, Andre D'Herby and Alex Goudin, Bogany's
Comedian, Spence and Jocelyn, Wieland, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY.
(London Opera House.)

Pictures and Varieties.

THE NEW MIDDLESEX.

Rehearsal at 12 noon for:—
"The Morals of Marcus," &c.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—
Daisy Taylor, Julien Henry and Co.,
W. V. Robinson, The Grumblers, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
The Poppet, Edith Coombe and Jack
Thompson, Male Ash and Fred Allandale,
Olwyn and Bessie Owen, Fred Milner.
Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
May Erne and Ernie Chester, Tom Clare,
Benedetti Brothers, Two Conns and Lloyd,
Clown Argo, Varney and Brett, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Vera Cairn, Male Ash and Fred Allandale,
Sergeant Brunan, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 12 noon for:—
Hilda Newsome, Hayman and Franklin,
Mann and Berger, Meredith and Adnill,
Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

"Round the Map" Revue. Cast includes Violet-Lorraine, Nelson Keys and
Alfred Lester.

NOTE.—Artists engaged at any of the above theatres should send photos for display
in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent
to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

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BAND PARTS REQUIRED.—14 different parts for English Orchestras
and 17 for Foreign Orchestras. London Coliseum, London Opera House, and
Manchester Hippodrome require 20 parts, including 3 first violins, extra cello and bass,
and extra part for harp if not scored for.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Department," by Artists
three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of
Pictorials really representing the Act, should be forwarded three weeks before opening.
If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities
forbid this and the majority of the public resent it. This intimation is only rendered
necessary by a very few Artists.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they
cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order
or contract for goods or services must be accepted for any of the above Theatres except upon
receipt of an Official Form issued from the Offices, London, and signed by either Mr.
Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible
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WISH WYNNE
G. H. ELLIOTT
DALY & HEALY
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SAM STERN
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CAMBERWELL PALACE

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HARMONY FOUR
7 NOBODIES
CLEF QUARTETTE
PASQUALIS
ROSIE REYS
IDA BARR
WALTER WADE
and
CHAS. MORRITT
THE MYSTERY MAN.

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Tel. BATTERSEA 88.

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OSWALD
BEMAND
VAN ALLEN
SANDY WHITE
ROSE CAMBRY
LEO BLISS

OLYMPIA, SHOREDITCH

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Tel. LONDON WALL 1628.

KATE CARNEY
MORNY CASH
O'GORMAN BROS
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MORNY CASH
CHAS. WHITTLE
VAN HOVEN
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BEN ALBERT
DAISIE MORELL
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RAMESES
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